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SPAIN

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Money Table

(comp. pp. xi, xii).

Approximate Equivalents at par.

American Money.		English Money.			Spanish Money.		Portuguese Money.	
Doll.	*Cts.*	*L.*	*S.*	*D.*	*Pesetas (Francs)*	*Cent.*	*Milreis*	*Reis*
—	20	—	—	$9^3/_5$	1	—	—	182
—	25	—	1	—	1	25	—	225
—	40	—	1	$7^1/_5$	2	—	—	264
—	60	—	2	$4^4/_5$	3	—	—	546
—	80	—	3	$2^2/_5$	4	—	—	728
1	—	—	4	—	5	—	—	910
1	$10^1/_2$	—	4	5	5	49	1	—
1	20	—	4	$9^3/_5$	6	—	1	092
1	40	—	5	$7^1/_5$	7	—	1	274
1	60	—	6	$4^4/_5$	8	—	1	456
1	80	—	7	$2^2/_5$	9	—	1	638
2	—	—	8	—	10	—	1	820
2	20	—	8	$9^3/_5$	11	—	2	002
2	40	—	9	$7^1/_5$	12	—	2	184
2	60	—	10	$4^4/_5$	13	—	2	366
2	80	—	11	$2^2/_5$	14	—	2	548
3	—	—	12	—	15	—	2	730
3	20	—	12	$9^3/_5$	16	—	2	912
3	40	—	13	$7^1/_5$	17	—	3	094
3	60	—	14	$4^4/_5$	18	—	3	276
3	80	—	15	$2^2/_5$	19	—	3	458
4	—	—	16	—	20	—	3	640
5	—	1	—	—	25	—	4	500
10	—	2	—	—	50	—	9	100
20	—	4	—	—	100	—	18	200

The value of SPANISH MONEY is nominally the same as that of France, but though an improvement has taken place within the last ten years, in 1907 the rate of exchange made it fully 12 per cent lower (1*l.* = 28 pesetas; 100 fr. = 112 p. 50 c.). The exchange is also against PORTUGUESE MONEY though an appreciation has taken place since 1901. At the end of 1907, however, 1*l.* = 5 milreïs 500 rs.; 100 fr. = 22 milreïs.

GEOGR. INSTITUTE OF WAGNER & DEBES, LEIPSIC.

SPAIN

AND

PORTUGAL

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 9 MAPS AND 57 PLANS

THIRD EDITION

LEIPSIC: KARL BAEDEKER, PUBLISHER

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1908

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'Go, little book, God send thee good passage,
And specially let this be thy prayere:
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call
Thee to correct in any part or all.'

PREFACE.

The chief object of the Handbook for Spain and Portugal, which now appears in a third and carefully revised edition, is to supply the traveller with such information as will render him as nearly as possible independent of hotel-keepers, commissionnaires, and guides, and thus enable him the more thoroughly to enjoy and appreciate the objects of interest he meets with on his tour.

The Handbook is based mainly upon the personal observation of the Editor and his Associates, who have repeatedly explored the country to obtain the latest possible information. As, however, changes are constantly taking place, the Editor will highly appreciate any communications with which travellers may favour him, if the result of their own experience. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

The introductory article on Spanish Art, written by *Professor C. Justi* of Bonn, will aid the traveller to an intelligent appreciation of the paintings, statues, and architectural monuments seen during his tour.

The MAPS and PLANS, on which special care has been bestowed, will often render material service to the traveller, and enable him at a glance to ascertain his bearings and select the best routes. When not otherwise indicated (as, *e.g.*, in the case of Seville, Barcelona, and Valencia), all maps and plans are drawn with the N. side uppermost.

HEIGHTS are given in the text in English feet, on the maps (except the Plan of Gibraltar) in mètres (1 Engl. ft. = 0.3048 mètre), DISTANCES in English miles (except in the case of mountain-excursions, where the time they occupy is given as more convenient), and the POPULATIONS in accordance with the most recent census.

HOTELS. It is impossible to apply the standard prevailing in more advanced countries to the hotels of Spain; and though an improvement may be noticed in recent years, the number of really good hotels in the Peninsula is far below the demands of the increasing number of visitors. This deficiency of supply has inevitably led to enhanced charges, especially in the chief centres of attraction. The Editor, however, has indicated by asterisks those hotels which he has reason to believe, from his

own experience as well as from information received from travellers, to be fairly well provided with the comforts and conveniences expected in up-to-date establishments. Houses of a more modest or more primitive character, when good of their class, are described as 'good' or 'very fair'. Comfortable quarters may, no doubt, be sometimes obtained also at inns that the Editor has not recommended or even named. But comp. p. xxiv.

To hotel-keepers, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-owners are also warned against persons representing themselves as agents for Baedeker's Handbooks.

ABBREVIATIONS.

R. = Room, Route.
B. = Breakfast (Span. *desayuno*).
D. = Dinner (Span. *comida*).
Déj. = déjeuner, luncheon (Span. *almuerzo*).
Pens. = Pension, *i.e.* board *and* lodging.
Rfmts. = refreshments.
N. = North, Northern, etc.
S. = South, etc.
E. = East, etc.
W. = West, etc.

M. = Engl. mile.
fr. = franc.
p. = peseta.
c. = centimes, centimos.
rs. = reïs.
ft. = Engl. foot.
min. = minute.
hr. = hour.
comp. = compare.
ca. = circa, about.
r. = right.
l. = left.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the stations on railway-routes indicates their distance from the starting-point of the route.

ASTERISKS are used as marks of commendation.

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2. *Railway Map of Spain and Portugal* (1 : 7,000,000): at the end of the volume.
3. *The Montserrat* (1 : 25,000): p. 254.

4. *The Island of Majorca* (1 : 800,000): p. 272.
5. *Environs of Cadiz* (1 : 190,000): p. 431.
6. *Environs of Lisbon* (1 : 250,000): p. 506.
7. *Environs of Cintra* (1 : 25,000 and 1 : 75,000): p. 510.
8. *Environs of Bussaco* (1 : 250,000) and *Woods of Bussaco* (1 : 20,000): p. 543.
9. *Environs of Oporto* (1 : 66,500): p. 553.

b. Plans of Towns.

1. *Alicante* (1 : 15,000). — 2. *Aranjuez* (1 : 19,300). — 3. *Avila* (1 : 12,500). — 4. *Barcelona* (1 : 37,000). — 5. *Barcelona*, inner town (1 : 15,000). — 6. *Bilbao* (1 : 15,000). — 7. *Burgos* (1 : 11,000). — 8. *Cadiz* (1 : 10,000). — 9. *Cartagena* (1 : 28,000). — 10. *Coimbra* (1 : 9000). — 11. *Cordova* (1 : 15,000). — 12. *Corunna* (1 : 30,000). — 13. *Escorial* (1 : 14,000). — 14. *Gibraltar* (1 : 25,000). — 15. *Gijón* (1 : 17,500). — 16. *Granada* (1 : 8700). — 17. *La Granja* (1 : 15,000). — 18. *Jerez* (1 : 16,000). — 19. *León* (1 : 8750). — 20. *Lisbon* (1 : 15,000). — 21. *Madrid* (1 : 36,000). — 22. *Madrid*, inner town (1 : 12,000). — 23. *Málaga* (1 : 13,000). — 24. *Murcia* (1 : 12,500). — 25. *Oviedo* (1 : 15,000). — 26. *Oporto* (1 : 15,000). — 27. *Palma de Mallorca* (1 : 17,500), with Environs. — 28. *Ronda* (1 : 12,200). — 29. *Sagunto* (1 : 9500). — 30. *Salamanca* (1 : 13,500). — 31. *San Sebastián* (1 : 18,000). — 32. *Santander* (1 : 13,200). — 33. *Santiago de Compostela* (1 : 13,000). — 34. *Saragossa* (1 : 13,000). — 35. *Segovia* (1 : 20,000). — 36. *Seville* (1 : 10,000). — 37. *Tangier* (1 : 6500). — 38. *Tarragona* (1 : 13,700). — 39. *Toledo* (1 : 10,000). — 40. *Valencia* (1 : 8750). — 41. *Valladolid* (1 : 16,000). — 42. *Vigo* (1 : 25,000).

c. Plans of Buildings.

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The ordinary Names of Streets are invariably used in Spain without the prefix of the word '*Calle*' (de, del, etc.), but the full form is required for the names of squares and also when a street has a special name; thus Spaniards write 'Arenal 5', 'Mayor 10' for 'Calle del Arenal 5', 'Calle Mayor 10', but 'Plaza Mayor 10', 'Carrera San Jerónimo 45', 'Paseo de Recoletos 4', etc.

INTRODUCTION.

The following remarks apply primarily to *Spain*, but most of them are also true of *Portugal*. A few special notes on the latter country will be found at pp. 469-475.

I. Travelling Expenses. Money. Language. Passports. Custom House.

Travelling Expenses. The cost of a journey in Spain does not materially differ from that of one in the other parts of Europe frequented by tourists. The average daily expenditure, exclusive of railway-fares, will vary from 15 to 30 pesetas according to the traveller's requirements, while 10-15 p. per day should be enough for a prolonged stay in one place. Parties of two or three travellers, who are familiar with the country and its language, may considerably reduce the above figures.

Money. The currency of Spain is now arranged on the decimal system, like that of France. The *Peseta*, divided into 100 *Céntimos*, is the nominal equivalent of the franc (1 p. = 1 fr. = 9½*d.*). In consequence, however, of the unsatisfactory state of the national finances, Spanish money has sunk far below its nominal value, and the rate of exchange is constantly fluctuating. The gold pieces of 100, 80, 40, 25, 20, 10, and 5 p. have entirely disappeared from ordinary circulation, their place being taken by notes of the value of 1000, 500, 100, 50, and 25 p. issued by the *Banco de España* at Madrid. All other notes should be refused. The current coins are silver pieces of ½, 1, 2, and 5 p., and copper pieces of 1, 2, 5, and 10 c. Coins issued before 1868 are obsolete and should be refused; the only coins legally current are those issued by the provisional government of King Amadeus, the Republic (with figure of Hispania reposing), Alfonso XII., and Alfonso XIII. The old 'reales' (1 real = 25 c.) are no longer current, though reckoning by reales is still common in retail trade. The piece of 5 p. is popularly known as *Duro* (dollar), and the pieces of 10 c. and 5 c. are often termed *perro grande* or *gordo* ('big' or 'fat dog') and *perro chico* or *perrito* ('little dog') in jocular allusion to the lions in the coat-of-arms. — Spanish silver coins with the value stated in *pesos* or *centavos* and all foreign coins should be rejected. Every shop-counter in Spain is provided with a stone slab for the testing of silver coins, and the traveller also should learn to know their true ring, as false coins are by no means uncommon. A handful of change should never be taken without examination, since even railway officials will sometimes try to take advantage of the unsuspecting stranger by passing base money mingled with the good.

English Banknotes may be advantageously changed at any of the large towns or seaports of Spain, and *French Banknotes* and *French Gold* are equally convenient. *Circular Notes* or *Letters of Credit*, obtainable at the principal English and American banks, are the most convenient forms in which to carry large sums; and their value, if lost or stolen, is recoverable. Only sufficient money for immediate necessities should be changed at the money-changers' offices at the frontier stations; larger sums should be changed only at a banker's or city money-changer's. Hotels and shops never allow the full rate of exchange.

The tourist should always carry an ample supply of coppers and other small change (pp. xxviii, xxix). It is convenient to have the money required for the day in a purse by itself. Coppers are best carried loose in the pocket.

LANGUAGE. It is quite possible to travel in Spain without a knowledge of Spanish *(lengua castellana* or *idioma español)*, as either English or French is pretty sure to be spoken in the hotels generally frequented by tourists. Those, however, who are entirely ignorant of the language will often be exposed to inconvenience and extortion, while they will hardly be in a position to form an adequate judgment of the country or to derive the full measure of pleasure and profit from their journey. Even a superficial knowledge of Spanish is, therefore, highly desirable. †

PASSPORTS are not essential in either Spain or Portugal. Never-

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† *Sauer's Spanish Conversation Grammar* (7th edit.; Heidelberg, 1904) and *The Interpreter Superseded* (Part IV, English-Spanish; Dulau & Co., London; price 1*s.*) will be found useful aids for the beginner. — The following notes may be serviceable.

PRONUNCIATION. In the middle of a word *b* often sounds like v; before e and i *c* is pronounced like th in thin, in other cases like k; *ch* sounds as in church; *d* final is almost inaudible; *g* is hard, except before e and i, when it resembles the Scottish guttural ch in loch; *h* is almost inaudible; *j* = ch in loch (*Quijote* = kichote; *reloj* = reloch); *ll* sounds like the Italian gl or like lli in postillion (*lluvia* = lyuvia); *ñ* like the French gn (*doña* = dōnya); *r*, somewhat sharper than in English; *s* = ss; *x* is now used only in such Latin words as *examen* and sounds as in English; *y* between vowels as in English, at the end of a word like ee (*rey* = re-ee, *reyes* = re-yes); *z* is pronounced like *c* before e and i (see above). The vowels are pronounced as in Italian (*a* = ah, *e* = ay, *i* = ee, *o* = oh, *u* = oo); *u* is silent between g and e or i, unless it is provided with a 'crema' (Sigüenza).

ACCENTUATION. Spanish words of more than one syllable ending in *n*, *s*, or a *vowel* have the accent on the penultimate, those ending in any other consonant have the accent on the last syllable. Spanish orthography recognizes only one accent, *viz.* the *acento agudo* (′), or acute accent, which is used to indicate exceptions to the above rule. Thus an accented antepenultimate is always so marked. No accent is shown on such words as Granada, Esteban (which have the penultimate accented), Santander, Jerez (with accented final syllable), but on the other hand Málaga, Alcalá, Sebastián, Alcázar, Cádiz, etc. are always written with the accent. The diphthongs *ae*, *ao*, *ea*, *oa*, and *oe* are reckoned as two syllables, thus paseo, with the accent on the e, and patio, with the accent on the a, are both written without accents. The accent must be used in the case of *ia*, *ie*, *io*, *iu*, *ua*, *uo*, or *ui* (diphthongs in which the chief vowel is usually the second) when the former vowel is accented, and in the case of *ai (ay)*, *au*, *ei (ey)*, *eu*, *oi (oy)*, or *ou* (chief vowel usually the first), when the accent falls on the latter vowel. Thus Murcia, palacio, agua, etc., but sillería, río, etc.; and aire, Almeida, Reus, Ceuta., etc., but paraíso, baúl, etc. — In the present Handbook the strict Spanish usage in the matter of accents is followed.

theless the traveller is strongly advised to provide himself with a passport before starting and to have it *visé* at a Spanish consulate. Post-office officials generally insist upon seeing the passport before delivering registered or money letters; and it is often useful in proving the identity of the traveller, in securing admission to collections at other than the regular hours, and in many other ways. In excursions in the less-frequented regions of the interior a passport is practically indispensable; and it is obvious that the countenance of the British and American consuls can be extended only to those who can prove their nationality. By a ministerial order of 1902 only those foreigners whose names appear on the register of the Gobierno Civil, or provincial authorities, are entitled to public protection; but this regulation apparently does not apply to tourists.

Passports may be obtained direct from the Foreign Office (fee 2*s.*) or through *Buss*, 4 Adelaide St., Strand (charge 4*s.*); *C. Smith & Sons*, 23 Craven St., Charing Cross (4*s.*); *Cook & Sons*, Ludgate Circus (3*s.* 6*d.*); or *Henry Blacklock & Co.* ('Bradshaw's Guides'), 59 Fleet St. (5*s.*). — In the United States application for passports should be made to the *Passport Bureau*, State Department, Washington, D. C. — An extra charge is made for the *visé* of the Spanish consulate.

Custom House. The custom-house examination on the inland frontiers is generally lenient; but passengers by sea have their luggage examined every time they land and sometimes again at the railway-station. The chief objects sought for are tobacco and cigars, but many other articles are liable to duty if the officer does not pass them as 'used effects' *(efectos usados)*. Bribery should not be attempted. Receipts should be preserved. — In many places the luggage is subjected to a second examination by the officers of the 'octroi', either at the exit of the railway-station or at the gate of the city. This is often extended in the most ruthless manner even to the hand-bags of the tourist.

II. Routes to Spain and Portugal.

From Great Britain the quickest connection with Spain and Portugal is, of course, by railway viâ Paris. Travellers, however, who have time and inclination for a sea-voyage have ample opportunity of sailing all the way in comfortable and even luxurious steamers. A combination of land and sea travel may be secured by taking the railway to Marseilles and thence proceeding by steamer to Barcelona, etc.; or by taking a steamer from Englaud to Bordeaux and thence entering Spain by railway viâ Irún. Visitors from the United States who do not travel viâ England may reach Northern France by Atlantic liner and then proceed viâ Paris; or they may take passage direct to Gibraltar. The railway from Algeciras to Bobadilla (junction for Madrid, Cordova, Granada, etc.) makes this last route a very convenient mode of entering the peninsula.

By Railway. Carriages have always to be changed on the frontier owing to the difference between the gauges of France and Spain, but the trains are run alongside each other and the inconvenience is reduced to a minimum. Railway time, see p. xix. Luggage can be registered only to the Spanish frontier. The ordinary express (1st & 2nd cl.) from Paris (Gare du Quai d'Orsay) to Madrid viâ Bordeaux and Irún takes 32 hrs. (fares 168 fr., 119 fr. 10 c.†). From Paris (Gare de Lyon) to Barcelona viâ Lyons, Perpignan, and Port Bou, express in 22 hrs. (fares 139 fr. 80, 96 fr. 40 c.). From Paris to Marseilles, express in ca. 13 hrs. (fares 96 fr. 55, 65 fr. 15 c.). Seats may be reserved in advance in any through train for a small fee; in some of the best trains this is compulsory.

Trains de luxe. In addition to the ordinary service from Paris there are certain 'trains de luxe' with restaurant (déj. 5, D. 7 fr.) and sleeping-cars, carrying first-class passengers only, who pay a supplement in addition to the ordinary fare. Tickets must be obtained in advance from the *International Sleeping-Car Co.* (20 Cockspur St., London, or 5 Boulevard des Capucines, Paris). (1). *Sud-Express* to Madrid and Lisbon, see p. 8. — (2). *Barcelona Express*, twice weekly from Paris (Gare de Lyon) to Barcelona in 19½ hrs. (fare 178 fr.) viâ Lyons, Perpignan, and Port Bou.

By Sea. The itineraries of some of the undermentioned steamers enable their passengers to combine a visit to many of the most interesting parts of the Iberian Peninsula with the comforts of a pleasure cruise. For details as to the time spent at the various ports, the arrangements for return-tickets, and the facilities for quitting the ship and rejoining it or another of the same line after a tour on land, the traveller is referred to the descriptive booklets to be obtained on application to any of the steamship companies.

From London. The luxurious oriental liners of the *Peninsular and Oriental Co.* (122 Leadenhall St., E.C.) sail weekly from the Albert Dock, and those of the *Orient-Royal Line* (5 Fenchurch Avenue, E.C.) every alternate Frid. from Tilbury and the following day from Plymouth, for Gibraltar (4-5 days; 1st cl. by mail steamer 11*l.*, by intermediate steamer 10*l.*, 2nd cl. 7*l.* or 6*l.*). — *Morocco, Canary Islands, & Madeira Line* (Forwood Brothers, St. Mary Axe, E.C.), weekly from London and Dartmouth for Gibraltar (7 days; 7*l.* 10*s.*), Tangier (9*l.*), and Madeira (15*l.* 15*s.*; round trip of about 25 days, 21-23*l.*). — *Hall's Line* (1400-1800 tons) every Sat. from London Dock for Lisbon (5 days; 6*l.* 6*s.*), Gibraltar (7½ days; 7*l.* 7*s.*), Málaga (14-15 days; 8*l.* 8*s.*), and Cadiz (17-18 days; 9*l.* 9*s.*, return 15*l.* 15*s.*, a 'round trip' of about 32 days). Office in London, 31 Crutched Friars, E.C.; in Lisbon, E. Pinto Basto & Co., 64 Caes do Sodré. — *General Steam Navigation Co.* (55 Great Tower St., E.C.) from British & Foreign Wharf every week to Bordeaux (60-70 hrs.; 3*l.* 13*s.*, return 6*l.* 6*s.*) — *Macandrew & Co.* (Suffolk House, Laurence Pountney Hill, E.C.) are the agents for small

† These fares are approximate only, as they are subject to fluctuations in exchange as regards the Spanish part of the journey.

Spanish cargo-steamers, with limited passenger accommodation, sailing every two or three weeks for Bilbao (5*l.*), Vigo (6*l.*), Cadiz (8*l.*), Seville (ca. 18 days; 10*l.*), and various other Spanish ports.

FROM LIVERPOOL. The S. American liners of the *Pacific Steam Navigation Co.* sail every Thurs. viâ La Rochelle for Corunna (4 days; 1st cl. 7*l.*, 2nd cl. 4*l.* 10*s.*, return 10*l.* 8*s.* or 8*l.* 2*s.*), Vigo (5 days), Leixoes for Oporto (5½ days; 8*l.* or 5*l.*, return 12*l.* or 9*l.*) and Lisbon (6 days; same fares). Office in Liverpool, 33 James St., in Lisbon, Pinto Basto & Co., 64 Cacs do Sodré. — The Brazilian mail-steamers of the *Booth Line* sail thrice a month viâ Havre (where London passengers join) for Vigo (6 days; 5*l.*), Leixoes for Oporto (7 days; 6*l.*), and Lisbon (10 days; 6*l.*, return 10*l.*), going on thence viâ Madeira. This company has organized various tours on land at inclusive charges in connection with its steamers (*e.g.* to Mont Estoril, see p. 509). Office in Liverpool, 30 James St., in Lisbon, Garland, Laidley, & Co., 26 Travessa da Ribeira Nova. — *Moss Line* (31 James St.) every fortnight for Gibraltar (5 days; 1st cl. 7*l.*, 2nd cl. 5*l.*, return 12 or 9*l.*), and weekly for Bordeaux (65-70 hrs.). — *Compañia Transatlántica* every fourth Sat. for Corunna, Vigo, Lisbon (5 days), and Barcelona (14 days).

FROM SOUTHAMPTON. The S. American mail-steamers of the *Royal Mail Steam Packet Co.* sail every Frid. viâ Cherbourg, for Corunna, Vigo. Leixoes for Oporto (2 days; 1st cl. 8-10*l.*, 2nd cl. 5*l.*; return 12-15 or 9*l.*), and Lisbon (3 days; same fares). Office in London, 18 Cockspur St., in Lisbon, Rawes & Co., Rua dos Capellistas 31. — *North German Lloyd* (agents, 2 King William St., London, E.C.) twice a month for Gibraltar (4 days; 1st cl. 11*l.*, 2nd cl. 7*l.*). — *Hamburg-American Steamship Co.* about twice a month to Lisbon (8*l.*, return 14*l.*), viâ Corunna and Vigo alternately.

FROM MARSEILLES. *Compañía Anónima de Vapores Vinuesa* (agent, Albert Domergue) every Wed. for Barcelona (4 days; 1st cl. 33 fr., 2nd. cl. 23 fr.), Valencia, Málaga, Cadiz, and Seville (10 days; 103 or 93 fr.; food extra). — *Compagnie Générale Transatlantique* (Quai de la Joliette 9), weekly to Cartagena (2½-3 days; 125 fr., 90 fr., food extra) viâ Oran, where steamers are changed.

FROM NEW YORK. *Cunard Line* (29 Broadway), twice a month for Gibraltar (11 days; 1st cl. from 13*l.*, 2nd cl. from 10*l.*), going on to Naples, Trieste, and Fiume. Agents in Gibraltar, Bland & Co. — *Hamburg-American Steamship Co.* (35 Broadway), about twice a month for Gibraltar (10 days; fare $ 90-175), going on to Naples and Genoa. — *North German Lloyd* (Oelrichs & Co., 5 Broadway) thrice monthly for Gibraltar (10 days; $ 80-200), Naples, and Genoa. Agents in Gibraltar for these two German companies, Onetti & Sons, Engineer Lane.

The arrangements, or rather want of arrangements, for landing in Spanish and Portuguese ports are mentioned at p. xxii.

III. Travelling Season. Plan of Tour.

The best seasons for travelling in the elevated interior of Spain are from the middle of Sept. to the end of Nov. and from May 1st to June 15th; for Andalusia and the Spanish coast of the Mediterranean the best months are Oct., Nov., and (especially) from March 15th to May 15th. For *Madrid* the best seasons are from April 15th to May 31st and from Sept. 15th to Nov. 30th. December is the rainiest month, January the coldest.

Seville attracts an enormous crowd of English and other strangers during Holy Week and its Feria or annual fair. Pleasant summer quarters are afforded by *San Sebastián*, *Zarauz*, *Las Arenas*, *Santander*, and other bathing-resorts on the N. coast, but these are frequented almost solely by Spaniards. The months of July and August are not favourable travelling-seasons for either Central or S. Spain, owing to the intense heat and continued dryness of the atmosphere.

Plan of Tour. The following skeleton-plans will give, to those tourists who prefer not to be bound down by the limitations of a circular ticket (p. xix), an idea of the most interesting places described in the Handbook; while they can easily be modified as the season, the weather, or the preferences of the traveller may determine.

a. Three Months in Spain and Portugal.

	Days
San Sebastián (R. 1), with journey to *Burgos* (RR. 1, 3)	1½
Burgos (R. 4)	1
Viâ *Valladolid* (R. 5) to *Madrid* (RR. 3, 6)	1½
Madrid (R. 8), and excursions to *Aranjuez*, *Toledo*, *Escorial*, and *Segovia* (R. 9)	10-12
Journey viâ *Medina del Campo* to *Salamanca* (R. 12)	2
Viâ Astorga (p. 166) to *León* (p. 152)	1½
From León to *Oviedo-Gijón* (R. 13) and back	2
Viâ Monforte to *Santiago de Compostela* (R. 15). — Viâ *Vigo* (p. 183) to Oporto (RR. 12, 70). *Oporto* (R. 69)	4
Journey to *Oporto* (RR. 12, 68)	3
Viâ *Pampilhosa* (with digression to *Bussaco*) to *Coimbra* (RR. 68, 66, 67)	3
To *Alfarellos*, *Amieira*, and *Leiria* (RR. 66, 65)	1½
By carriage to *Batalha* and Alcobaça (R. 65)	1
Alcobaça and journey viâ *Vallado* to Mafra (RR. 65, 64)	1
Mafra, with journey to *Lisbon* (R. 64)	1
Lisbon (R. 60) and excursions to *Cintra* (p. 509) and *Evora* (p. 515)	6
Journey viâ *Badajoz* to *Mérida* (RR. 59, 57)	2
Journey to Seville (R. 58). *Seville* (R. 49)	5
Journey to Cordova (R. 48). *Cordova*	2
Journey to Cadiz (R. 51). *Cadiz* (R. 52)	2
By steamer to Tangier. *Tangier* (R. 55)	2½
By steamer to Gibraltar. *Gibraltar* (R. 54)	1½
Viâ *Algeciras*, *Ronda*, and Bobadilla to Granada (RR. 43, 44)	1½
Granada and the *Alhambra* (R. 42)	3
Viâ Bobadilla to Málaga (RR. 53, 46). *Málaga* (R. 47)	2
From Málaga by sea (fine voyage along the S. coast, with view of the Sierra Nevada) viâ *Almería* (p. 329) and *Cartagena* (p. 318) to Alicante	2
Alicante (p. 309) and excursion to *Elche* (p. 312)	2
Journey to Valencia (R. 33). *Valencia* (R. 32	2

	Days
Viâ Sagunto (p. 284) to Tarragona (RR. 31, 29). *Tarragona* (R. 27)	2
Journey to Saragossa (RR. 16, 20). *Saragossa* (R. 17)	2
Viâ *Lérida* (R. 23) and *Monistrol* (*Montserrat*, p. 253) to Barcelona	2
Barcelona (R. 22)	2
Excursion to *Majorca* (R. 30)	4-5
From Barcelona viâ Gerona to *Perpignan* (R. 21)	½

b. Two Months in Spain and Portugal.

San Sebastián (R. 1) with journey to Burgos (RR. 1, 3)	1½
Burgos (R. 4) and journey to Salamanca (RR. 3, 12)	2
Salamanca (p. 158) and thence viâ *Segovia* (p. 116) to Madrid (RR. 12, 7)	2½
Madrid (R. 8) and excursions to *Escorial*, *Aranjuez*, and *Toledo* (R. 9)	9-10
By *Saragossa* (RR. 16, 17) and Monistrol (*Montserrat*, p. 253) to Barcelona (R. 23)	3½
Barcelona (R. 22)	2
Viâ *Tarragona* (RR. 26, 27) to Valencia (RR. 29, 31). *Valencia* (R. 32)	3
Journey to *Alicante* (RR. 33, 36) and excursion to *Elche* (R. 27)	2
From Alicante viâ *Murcia* to *Baza* (RR. 37, 39), thence by diligence to *Guadix* (p. 320), and thence by railway to Granada (pp. 328, 329)	3
[Still better, by steamer to *Almería* or *Málaga*].	
Granada and the *Alhambra* (R. 42)	3
Viâ *Bobadilla* to Málaga (RR. 44, 46). *Málaga* (R. 47)	2
Viâ Bobadilla to Cordova (R. 46). *Cordova* (R. 43)	2
From Cordova to Seville (R. 48)	½
Seville (R. 49)	4
Viâ *Mérida* to Lisbon (RR. 46, 55, 59)	2
Lisbon (R. 60) and excursions to *Cintra* (p. 509) and *Batalha* (p. 526)	8
Return by sea (pp. xiv, xv).	

c. Six or Eight Weeks in Spain and Portugal, including the steamer-voyage out and home.

Steamer from Southampton (London) or Liverpool to Oporto (p. xv)	4½-7
Oporto (R. 69) and railway to Bussaco	2
Bussaco (R. 68); excursions to *Coimbra* (R. 67), *Batalha*, and *Alcobaça* (R. 65), and journey to Lisbon	6
Lisbon (R. 60) and excursion to *Cintra* (p. 509)	5-6
Railway to *Madrid* and excursions to the *Escorial* and *Toledo* (RR. 8, 9)	8-10
Journey to Granada (R. 41). *Granada* (R. 42)	4
Málaga (R. 47) and *Cordova* (R. 45)	4
Seville (R. 49)	5
Railway viâ Algeciras to Gibraltar (R. 53). *Gibraltar* and excursion to Tangier (RR. 54, 55)	5
Steamer from Gibraltar to London	4½-7
[Considerable time may be saved by omitting Madrid and proceeding by steamer to *Huelva* (p. 424) or *Cadiz* (R. 52).]	

The above tours by no means exhaust the attractions of the Peninsula; and there are many districts lying aside from the beaten tracks of tourists that amply repay a visit; *e.g.* the *Basque Provinces* (Bilbao, Santander), *Asturias*, and *Galicia*, to which 10-12 days may well be devoted.

IV. Railways. Steamers. Cycling. Motoring.

Railways†. The speed on Spanish railways is very low. The express trains *(tren expreso)* on a few of the main lines (sometimes with first-class carriages only) and even the 'trains de luxe' seldom run faster than 25 M. an hour; the ordinary trains *(tren correo, tren mixto;* 1st, 2nd, and 3rd class) never attain a speed of more than 15 M. an hour and are often much behind time. In winter the carriages are provided with foot-warmers *(caloríferos)*. The third-class carriages, which have sometimes seats on the roof also, are used exclusively by members of the lower classes. The second-class carriages have narrow and uncomfortable seats for 10 persons. Tourists, especially if ladies are of the party, will therefore do well to select the first-class carriages, which are fitted up like those of France, with 8 seats. But even these in the ordinary trains are by no means so comfortable as they should be. Every train with first-class carriages ought to have compartments reserved for ladies *(departamento reservado para señoras)* and others for non-smokers *(para no fumadores)*, but the injunction in the latter is seldom heeded by Spanish travellers.

The 'trains de luxe' *(trenes de lujo)*, however, justify their name. These carry first-class passengers only (fares raised by 10 per cent), with sleeping-cars *(vagones-camas)* at night and generally restaurant-cars by day. The number of places is limited as the steep gradients among the mountains forbid long and heavy trains. Parties purchasing the requisite number of tickets may have special coaches attached to ordinary trains, as e.g. *berlinas* or coupé-carriages, view-compartments with four seats; *coches salones*, saloon-carriages; *camas tocador*, sleeping compartments with toilet accommodation; *asientos de butaca-cama*, sleeping-compartment with sofa-berths; *sillones*, sofa-seats: etc.

Among the expressions that the railway traveller will find convenient to understand are the following: *viajeros al tren*, take your seats; *se cambia el tren (el coche, la línea)*, change carriages; *parada*, halt, stoppage; *parada y fonda*, halt for a meal; *entrada*, entrance, *salida*, exit, way out; *despacho de billetes*, ticket-office; *jefe de estación*, station-master.

At nearly all railway-junctions, frontier-stations, and so on there are fair railway-restaurants *(fondas)*, where table-d'hôte luncheon (*almuerzo;* 2-3 p.) or dinner (*comida;* 2½-4 p.) is ready for the passengers (wine included; comp. p. xxvi). Those who prefer to eat in a more leisurely fashion may provide themselves with food and wine to consume in the railway carriage. In this case Spanish custom demands the formality of asking your fellow-passengers to share with you (*'Usted gusta'*).

†The *Guía para los viajeros de los ferrocarriles de España, Francia y Portugal, y de los servicios marítimos* (monthly; 50 c.) purports to give the time-tables and fares of the railways, tramways, and steamers of the Iberian Peninsula, but it is very defective and badly arranged. The *Guía general de ferrocarriles* (monthly; 75 c.) is better, but concerns the railways only. The hours in these are shown from 1 to 24 as in Italy; 0.0 = midnight, 13 = 1 p.m., 23.59 = 11.59 p.m., etc. — The *Guia annunciador e indicador official dos Caminhos de Ferro e da Navegação de Portugal* (100 rs.) and the *Guia official dos Caminhos de Ferro de Portugal* (40 rs.) deal exclusively with Portugal.

Passengers by the night-trains may hire pillows *(almohadas)* and rugs *(mantas)* at the larger stations (1 p. each). These are left in the carriages when done with.

RAILWAY TIME. Trains in Spain all run on West European (*i.e.* Greenwich) time, which is 10 min. behind Paris time. The use of this official time is gradually being introduced in other connections, especially in the larger towns. But as a rule, local time is still generally authoritative, and the traveller should carefully mark the difference between the railway and the other clocks. — Portuguese railway-time is 37 min. behind that of Spain.

TICKETS. In Madrid, Toledo, Burgos, Barcelona, Saragossa, Valencia, Seville, Granada, Málaga, and some other large towns the traveller may take his ticket *(tomar el billete)* and check his luggage *(facturar el equipaje)* at the *Despacho Central*, in the middle of the town, 1-2 hrs. before the departure of the train. The *Omnibus General* also starts from this point, but always a good deal sooner than is absolutely necessary. The ticket and luggage offices at the large stations open 1 hr. and close $^1/_4$ hr. before the departure of the train, at smaller stations $^1/_2$ hr. and 5 minutes. The service is so defective that it is advisable to reach the station early, though the waiting-rooms are always poor and sometimes non-existent. Passengers are generally not allowed to enter either waiting-room or platform unless they have their railway-tickets or a ticket of admission (*billete de andén*, 10, 25, or 50 c.). If possible, the traveller should have the exact fare ready at the ticket-office, especially as the clerks refuse to change large banknotes; if change be received it should be carefully examined (comp. p. xi). The railway-ticket has to be shown in booking luggage. The average fare is 4.75, 7.85, and 10.5 c. per kilomètre according to class, besides a government-tax of 10-20 per cent. In addition there is a stamp-duty of 10, 25, or 50 c. on tickets costing over 10, 500, or 1000 p.

RETURN TICKETS *(billetes de ida y vuelta)*, available for 1-2 days, are issued on a few lines only, and the reduction in the fare is generally insignificant.

CIRCULAR TOUR TICKETS *(billetes circulares)* may be obtained for either Spain or Portugal, or embracing the chief cities of both countries. Their use is attended by considerable restrictions on the traveller's liberty, but those who do not shun this inconvenience may best procure them at Madrid. Owing to the rate of exchange they can be purchased on much more favourable terms in Spain than in England. These are issued either for certain fixed routes *(viajes circulares con itinerario fijo)* or for routes arranged to meet the wishes of the individual traveller *(con itinerario á voluntad del viajero)*. There are also *viajes semicirculares*, beginning or ending at Port-Bou or Irún, which may be extended by the purchase of *billetes adicionales*. All these tickets are sold at a reduction of 30-50 per cent on the ordinary fares, but are not issued for journeys of

less than 1500 kil. (930 M.). They are valid for 45 days or, if for distances over 3000 kil. (1860 M.), for 60 days; but they may be 'extended' by half the original period of validity on extra payment of one-tenth of the total cost. Tickets for fixed itineraries must be ordered 12-24 hrs. before the beginning of the journey; those made up to suit individual travellers are issued on similar conditions as the kilomètre-tickets (see below), by which they have been practically superseded. Travellers holding circular tour tickets are allowed 66 lbs. of luggage free.

Among the 'fixed routes' may be mentioned the following. *Serie A, 1° itinerario:* From Irún to San Sebastián, Bilbao, Burgos, Palencia, Santander, Valladolid, Salamanca, Avila, Escorial, Madrid, Aranjuez, Toledo, Saragossa, Pampeluna, and Hendaye (1537 M.; valid for 30 days; price 168 p. 80 or 125 p. 90 c.). — *Serie C, 3° itinerario:* From Madrid to Alcázar, Cordova, Granada, Málaga, Jerez, Cadiz, Seville, and Toledo (1643 M.; valid for 50 days; 188 p. 45, 142 p. 50 c.). — *Serie D, 1° itinerario:* From Madrid to Valladolid, Palencia, León, Corunna, Monforte, Pontevedra, Oporto, Coimbra, Lisbon, Cáceres, and Plasencia (1505 M.; valid for 60 days; 151 p. 75, 114 p. 60 c.). — *Billetes semicirculares, 5° itinerario:* From Port Bou to Barcelona, Saragossa, Madrid, Aranjuez, Cordova, Granada, Málaga, Seville, Madrid, Escorial, Avila, Valladolid, Burgos, San Sebastián, and Hendaye (2145 M.; valid for 60 days; 258 p. 95, 193 p. 20 c.). — Cook's tickets and those issued by the French Paris-Lyon-Méditerranée railway company include comparatively few towns.

The so-called KILOMÈTRE TICKETS *(billetes por kilometros)*, or distance-tickets, are a special convenience to foreigners, for they not only entail a considerable reduction on the railway-fares while preserving the traveller's independence of movement, but they also save him from the risk of short change and bad money at the ticket-offices. These tickets are available by all lines in Spain (except a few branch-lines) and by all trains, though a small extra charge is made for the use of 'trains de luxe' (p. xviii), and their range extends even to Lisbon viâ Cáceres. They are issued for distances of 1240-7450 M. and are valid between 3 (1200 M.) and 12 months (7450 M.). The charge per kilomètre is in inverse ratio to the distance travelled; thus the first-class fare on a ticket for 1240 M. works out at about 8.25 c. per kil., on a ticket for 7540 M. at about 5.5 c. Luggage to the amount of 66 lbs. is free. Kilomètre-tickets must be applied for on special forms to be obtained at the railway-stations and despachos centrales (p. xix). The application must be accompanied by a deposit of 10 p. (afterwards allowed for in the price) and a fee of 1 p., together with an unmounted photograph (carte-de-visite size) of the applicant. The ticket, which consists of a book with a leaf for every 200 kil. (124 M.), each leaf consisting of 40 coupons representing 5 kil. (3 M.), is delivered at the principal stations at once. The use of such tickets (which are strictly not transferable) is accompanied by the inconvenience that, before the beginning of each stage, they have to be presented either at a despacho central (3 hrs. before the departure of the train) or at a special ticket-office at the station, in order that the number of coupons corresponding to the length of the stage contemplated may be taken out by the of-

ficial, in exchange for a *billete complementario* to the traveller's next stopping-place.

Fares, 1st and 2nd class: 2000 kil. (1240 M.), 165 p., 121 p.; 2600 kil. (1615 M.), 214 p. 50, 157 p. 30; 3200 kil. (1984 M.), 264 p., 193 p. 60; 3800 kil. (2360 M.), 313 p. 50, 229 p. 90; 4400 kil. (2734 M.), 348 p. 50, 261 p. 35; 5000 kil. (3105 M.), 385 p., 291 p. 50; 6000 kil. (3726 M.), 448 p. 80, 343 p. 20; 12,000 kil. (7450 M.), 792 p., 607 p. 20 c. — For the two-months' tour indicated on p. xvii, beginning at Madrid, a ticket for 3000 kil. will suffice or 300 kil. less if the stage from Alicante to Almería is made by sea; but if the traveller returns from Lisbon through Spain, about 1200 kil. more will be required. — When the billete complementario is to be obtained at a railway-station, at least ½ hr. should be allowed for that somewhat tedious process. Kilomètre-tickets cannot be used for distances under 10 kil. (6 M.); and in all cases distances are calculated in multiples of 5 kil., any fraction being the traveller's loss. When the trains are crowded holders of such tickets must either be content with an inferior class or wait for the next train. The billetes complementarios do not allow of any break of journey on the stage which they represent. In changing from one line to another the traveller must attend himself to the transport of himself and his luggage. No allowance is made for unused coupons. After all the coupons are used, the ordinary fare must be paid for farther journeys.

Luggage to the amount of 66 lbs. (30 kg.; children 15 kg.) is free. On short journeys, however, the traveller is advised to limit himself to a small portmanteau that he can take into the carriage and, if necessary, wield himself, as the treatment of trunks in the luggage-van is not very gentle, and a long delay generally takes place on arrival before the baggage is distributed. Articles of value should not be entrusted to trunks, as robbery en route is not unknown, and the railway-company does not hold itself responsible for losses of this kind. Passengers on the Northern Railway may have their trunks fastened with leaden seals *(precintár)* at a charge of 25 c. for trunks weighing not more than 25 kg., 50 c. up to 50 kg., 75 c. up to 100 kg., and 1 p. for heavier trunks; but this precaution takes a good deal of time and is said to be not very effective. — A hand-bag is called *maleta*, a trunk *baúl*, the luggage-check *talón* or *boletín de equipaje*. The porter *(mozo)* receives 30 c.-1 p. for carrying the baggage from the train to the cab or vice versâ. In depositing small baggage at the left luggage-office, passengers should see that the correct number of articles *(bultos)* is entered on the receipt.

Steamboats. A voyage on the Mediterranean is a charming experience in good weather, but off the Atlantic coast of the peninsula the sea is generally rough and sea-sickness is apt to spoil all pleasure. — The *Spanish Coasting Steamers*, generally small and poorly equipped, are duly mentioned in the text (comp. pp. 382, 389, 432, 441, 483, 546, etc.). The chief lines of steamers plying between the Iberian Peninsula and Great Britain and America are mentioned on pp. xiv, xv.

Tickets. In Spain and Portugal tickets should be taken personally from the agents *(consignatorios)*. As the hours of departure are very uncertain, especially in the case of the less important lines, it is well to defer this until the steamers are actually in the harbour. Ladies should always

travel in the saloon, but gentlemen of modest requirements will find the second cabin quite endurable.

LUGGAGE is usually free, but must be confined to articles of personal use. Small articles may be kept in the stateroom, but trunks are deposited in the hold. The passenger should see that the latter are properly labelled for their destination.

The STEWARD expects a tip of 3/4-1 p. per day, and more if he has to perform special services for the traveller. On board the Spanish steamers, when food is not included in the price of the ticket, the charge for meals should be arranged with the steward.

EMBARKATION AND DISEMBARKATION. Among the disadvantages of a sea-journey to Spain are the annoyance of the custom-house formalities (comp. p. xiii) and the most inadequate arrangements for embarking or disembarking. Some of the larger foreign steamboat companies land their passengers in tenders or boats of their own at the chief ports, but the Spanish and other smaller companies wholly abandon their helpless passengers to the insolence and extortion of the Spanish boatmen *(boteros)* and porters. In some ports, such as Cadiz, Málaga, and Tangier, the boatmen are absolutely shameless in their demands, especially in bad weather or if the passengers are ladies travelling alone. The traveller should not enter the boat until a complete understanding has been reached as to the inclusive fare for himself and his impedimenta, and he should never pay until every article of his luggage has been safely landed on the deck or on shore. In cases of dispute, application may be made to the *Capitán del Puerto*, who lives at the harbour.

Cycling. Cyclists entering Spain obtain a pass available for six months on payment of 1 p. and a deposit of 84 c. per kilogramme on the weight of their machines. The deposit is returned if the cyclist leaves the country within the prescribed period. Used cycles are admitted into Portugal free of duty. The roads vary greatly; the best are to the N. of Madrid. Riding is practically impossible in summer (June 1st to Sept. 15th) on account of the heat. Cyclists will find useful hints in *Mr. & Mrs. Workman's* 'Sketches awheel in Fin de Siècle Iberia' (London, 1897). Comp. also the 'Road Book of Southern and Central Europe', of the Cyclists' Touring Club (47 Victoria Street, London, S.W.).

Motoring. Spain and Portugal cannot be recommended to the motorist, chiefly on account of the inferiority of the roads. The duty on a motor-car entering Spain is not less than 20*l.*, which is refunded if the car leaves the country within six months. In Portugal the duty is 20*l.*, but the car must be exported within one month, unless special extension of time is obtained. In both countries permits must be obtained from the local authorities and in Portugal the car must exhibit a registered number. In Spain a driver's certificate also should be obtained. The speed-limit in Spain is 17 1/2 M. (28 kil.) per hr., in Portugal 18 1/2 M. (30 kil.), but in villages and populous districts the limits are respectively 7 1/2 aud 6 M. (12 and 10 kil.). The Royal Automobile Club of Spain publishes a useful handbook (3*s.*); see also the C. T. C. 'Road Book for Southern and Central Europe'.

V. Post Office. Telegraph Office.

The **Post Office** *(Correo;* general post-office, *correo central;* branch post-offices, *estafetas de correo),* even in large towns, is often open for a few hours only, while special branches of business, such as the distribution of poste restante letters *(cartas en lista)* or the despatch of registered letters *(cartas certificadas),* are carried on at different and often-changed parts of the day. Time and trouble may, therefore, be spared by having one's letters addressed to a hotel, but even in that case enquiry should be personally made as to whether any letters have arrived, and if letters of value are expected previous notice should be given to the landlord. Addresses should be short and simple and are best written in Spanish, with the contractions '*Sr. D.*', '*Sra. Da.*' *(Señor Don, Señora Doña)* before the proper name (thus: *Sr. D. Samuel Weller*, Hôtel de Paris, Sevilla, Spain). The affix *Esquire* should be omitted. In claiming letters at the post-office, the production of a visiting-card *(tarjeta)* is much more efficacious than an oral utterance of the name. — Stamps *(sellos)* are sold, as a rule, by tobacconists only, *not* at post-offices. Letter-boxes *(buzónes)* are to be found only at the post-office, in the larger hotels, and at tobacconists'. Important letters should be posted by the writer himself. Registered letters must be sealed on the back with five seals, and endorsed with the name and address of the sender.

The Letter Rate for the town of posting is 10 c. up to 500 grammes; to Gibraltar and Portugal, 10 c. per 1/2 oz. (15 grammes); for the rest of Spain 15 c. per 1/2 oz.; to Tangier 10 c. per oz. (30 grammes); for the countries of the postal union *(para el extranjero)* 25 c. per 20 grammes, every 15 grammes more 15 c. In case of insufficient postage, Spanish letters are not delivered, and on foreign letters double the deficiency is charged. — Post Cards *(tarjeta postal)* for both Spain and abroad 10 c.; for the town of posting, Gibraltar, or Portugal 5 c. — Printed Matter *(impresos)* for Spain 1/4 c. per 10 gr., abroad 5 c. per 50 gr. — Commercial Samples *(muestras de comercio)* 5 c. per 20 gr., abroad 5 c. per 50 gr. — Registration Fee 25 c. — Postal money orders are not issued, but Letters of Value *(cartas con valores declarados)* may be sent to Spanish and foreign addresses. Cash to the value of 50 p. may be transmitted within Spain in special envelopes *(sobres monedéros)* to be obtained at the tobacconists'; postage 15 c. per 60 gr., plus the registration fee (25 c.); maximum weight 300 gr. — Registered letters and letters with valuables are not given up unless the addressee shows his passport or is identified by a witness known to the post-office officials. It is, therefore, better to have letters of this kind sent to a hotel. — The postman *(cartero)* receives 5 c. for every Spanish letter he delivers, but is bound to leave foreign letters without charge.

Postal Parcels *(paquetes postales),* not exceeding 10 lbs. in weight, may be sent abroad or in Spain. Such parcels must be handed in at the Despacho Central (p. xix) of the railway.

Telegrams *(Telegramas)* are paid for with special stamps *(sellos de telégrafos),* obtained at a separate desk; money is accepted at railway-offices only.

The rate for a domestic telegram is 1 p. for 15 words, and 10 c. for each additional word, but only half that rate between places in the same province. The charges for foreign telegrams vary with the rates of exchange for Spanish money; the tariff is revised every quarter. The normal rates per word, incl. the extra costs, were, at the end of 1906, as follows:

to Great Britain 42 centimes (not centimos) per word, Gibraltar 18, Portugal 10, France 24, Belgium 30, Holland 34, Switzerland 36, Germany 30, Austria and Hungary 38, Italy 33, Sweden 43, Russia 67, Turkey 80 c., United States 1 p. 60 c. Words of more than 15 letters count as two. In addition to the rate per word a fee of 5 c. is paid on each despatch, and it is advisable to take a receipt *(recibo)*, which costs 10 c. Urgent telegrams *(telegramas urgentes)*, taking precedence of all others, may be sent for thrice the ordinary rates. Reply-paid telegrams and telegrams addressed to a poste restante are accepted for despatch. — The smaller railway-stations generally have private telegraph-offices only, the rates of which are higher.

VI. Hotels. Restaurants. Cervecerias. Cafés. Cigars.

Hotels with the comfort and international character of the large first-class hotels in the leading European countries do not exist in Spain, with a very few exceptions in such towns as Madrid or Barcelona, and hence the traveller must not expect too much from the houses advertised by their landlords as 'hotels de primera clase'. The Spanish landlord as a rule has no idea of how to run a comfortable hotel on modern lines, and seems to think his knowledge of a foreign language is sufficient guarantee of his ability to manage a first-class house. The Spanish servants are sometimes extraordinarily negligent. The waiters are often Italians, who are more attentive, and sometimes Germans. In most of the frequented resorts, however, there are now very fair hotels, corresponding to the better second-class houses of France or Italy; their proprietors are often Italians and do all in their power to satisfy the reasonable requirements of foreign guests. The almost universal custom is to charge a round sum per day (as on the 'American plan'), even if the stay does not exceed 24 hours, for room, light, service, déjeuner *(almuerzo)*, dinner *(comida)*, and wine. In Madrid the rates are 8-30 p. per day, in the large provincial towns 6-20 p.; no deduction is made for absence from meals. The first breakfast *(desayuno)*, which is usually served in the bedroom, is generally charged extra (1-$1^1/_2$ p.). The usual charge for single meals is: déj. 3 p., D. $3^1/_2$-5 p. At the best hotels wine is not always included (comp. p. xxvi). The food is generally good and plentiful, and the bedrooms are clean and well cared for. In the second-class hotels the public rooms are small and uncomfortable, and in many houses there is no general sitting-room at all. English and French are generally understood and spoken after a fashion. — In the smaller towns not specially frequented by tourists the traveller has to be content with unpretending *Fondas* of a genuine Spanish cast. The cuisine in these is not to everyone's taste; the equipment and cleanliness of the bedrooms are often inadequate for even moderate requirements; the sanitary arrangements are abominable. The Spanish custom of smoking at meals is disappearing. The charges are, of course, much lower than in the large hotels, and off the beaten track frequently only amount to 4-5 p. per day. — Good **Pensions**, mostly kept by foreign ladies, are to be

found only in Madrid, Barcelona, Granada, Málaga, and Seville. The *Casas de Huéspedes*, or boarding-houses, are to be found in almost every town and are frequented mainly by natives. They afford a good insight into the domestic life of Spain, but are on a low level as regards cleanliness, service, and cuisine. Few of them are fit for foreign ladies. A knowledge of Spanish is indispensable. — The *Posadas* in the towns and the *Ventas* in the country are miserable taverns with which the tourist need have nothing to do.

At most railway-stations the trains are met by private omnibuses *(coches)*, either belonging to the hotel, in which case a charge of $^3/_4$-2$^1/_2$ p. is made in the bill, or to a livery-stable, in which case the fare is paid direct to the driver or guard ($^1/_4$-1 p., each trunk $^1/_4$-1 p.; bargaining advisable). In the larger towns the traveller may use the *Omnibus General* (p. xix) or a cab *(coche de plaza*, or *de punto)*, both of which have the advantage of enabling the traveller to drive from house to house until he finds rooms to suit him, while those who arrive in the hotel-omnibus have practically to take what is offered them. In each case the fare should be agreed upon before starting. If desired, luggage may be deposited at the despacho central (p. xix) until rooms are secured.

The first step at the hotel should be to settle with the landlord or his representative on the daily rate ('cuanto pago por dia?'); if the demand seem excessive, a lower sum may be offered without offence. It should be noticed that in Madrid and a few towns of N. Spain the floors are named *primer piso*, *piso principal*, and *piso segundo*, so that the last is equivalent to our third story. — The repose of the traveller is disturbed in the smaller Spanish towns by the hourly cry of the *sereno* or night-watchman. Other enemies of repose (most troublesome in the N.W.) may be repelled by Persian or Keating's insect powder, a supply of which should be brought from England. In Málaga, Seville, and other parts of S. Spain the *Mosquitoes* are often troublesome, and the traveller should be careful to close the window before introducing a light into his bedchamber. In the best hotels the beds are protected by mosquito-nets *(mosquitero)*. — A few English or French journals will usually be found in the hotel reading-rooms. — Matches are rarely supplied in the hotels and must be obtained at the tobacconists' (p. xxvii). Clothes needing brushing are handed to the *camarero*. *Salones de limpiabotas* for cleaning shoes (15 c.) abound in the larger towns.

The guest's departure should be notified personally in good time at the office *(despacho)*. Those who are leaving at midday or in the evening should give notice, and cause the luggage to be removed from the bedroom at once, as otherwise the day of departure may be reckoned as a full day. If the full charge be made the traveller is entitled to be supplied with a cold luncheon to be consumed on the journey, in place of the hôtel-déjeuner. For fees, comp. p. xxviii.

The following expressions may be found useful in dealing with the washerwoman *(la planchadora)*: soiled linen, *la ropa sucia*; clean linen, *la ropa limpia*; shirt, *camisa*; night-shirt, *camisa de dormir*; collar, *cuello*; cuffs, *puños*; under-shirt, chemise, *camiseta*; drawers, *calzoncillos*; stockings, *calzetines*, *medias*; handkerchief, *pañuelo*.

Restaurants *(casas de comidas, restaurantes)*, except at the hotels, are found in the larger towns only; the cuisine is generally Spanish, but occasionally French. Déjeuner *(almuerzo)* is generally ready from

11 to 1. In the Basque provinces and in Castile dinner *(comida)* is usually served at 7 or 8 p.m., in other parts somewhat earlier. The traveller may order either a regular meal *(comida del día)* or selected dishes *(platos)* à la carte *(lista)*. Ordinary table-wine *(vino común* or *de mesa)*, which is seldom charged for, is not always good; it may be mixed with seltzer-water (comp. p. xxxvii). Better wines cost at least 2 p. per bottle. The waiter *(camarero)* expects a tip of 25 c. The traveller should count his change. The following is a list of the ordinary dishes.

Ordubres, hors d'œuvres.
Tortilla, omelette.
Huevos, eggs (*blandos*, boiled; *muy cocidos*, hard-boiled; *pasados por agua*, soft-boiled; *fritos*, fried; *estrellados*, poached).
Sopa, soup.
Sopa de yerbas, soup with green vegetables and bread.
Sopa de arroz, rice soup.
Caldo, broth.
Carne, meat.
Frito, fried or baked.
Asado, roast.
Asado de ternera, roast veal.
Rosbif, roast beef.
Biftec á la parrilla, broiled steak.
Chuleta de cerdo, pork chop.
Chuleta de ternera, veal cutlet.
Carnero, mutton.
Cordero, lamb.
Estofado, stewed meat.
Fiambre, cold meat.
Lengua, tongue.
Riñón, kidney.
Hígado, liver.
Puchero (or *Olla*), a stew of beef or mutton, bacon, chicken, garbanzos (see below), and other vegetables (the national dish of Spain).
Boquerones, baked anchovies (at Málaga only).
Bacalao, ling; dried cod.
Salmonetes, small carp.
Pescadilla, small sea-pike.
Lenguado, sole.
Salmón, salmon.
Merluza (Andal. *pescada*), a kind of cod.
Langosta, lobster.
Langostinos, shrimps.
Trucha, trout.
Ostras, oysters (good in winter only).
Jamón crudo, raw ham.
Jamón en dulce, ham cooked in sweet wine (cold).
Salchichón, sausage.
Pollo, fowl.
Pavo, turkey.
Perdiz, partridge.
Pichón, pigeon.
Codorniz, quail.
Verduras, vegetables.
Legumbres, peas, beans, etc.
Patatas, potatoes.
Alcachofas, artichokes.
Guisantes, peas.
Garbanzos, chick-peas (a national dish).
Lentejas, lentils.
Espárragos, asparagus.
Coliflor, cauliflower.
Judías, beans.
Mostaza, mustard.
Ajo, garlic.
Aceite, oil.
Vinagre, vinegar.
Azúcar, sugar.
Sal, salt.
Pimienta, pepper.
Aceitunas, olives.
Rábanos, radishes.
Fruta, fruit.
Cerezas, cherries.
Fresas, strawberries.
Pera, pear.
Manzana, apple.
Albaricoque, apricot.
Melocotón, peach.
Uvas, grapes.
Pasas, raisins.
Almendras, almonds.
Melón, melon.
Limón, lemon.
Naranja, orange.
Postres, dessert.
Pan francés or *de Viena*, French or Vienna bread.
Manteca de vaca, butter (seldom good).
Queso, cheese.
Vino, wine (*dulce*, sweet; *blanco*, white; *tinto*, red; *generoso*, dessert).

Cervecerías (Port. *Cervejarias*), resembling the French *Brasseries*. English or German beer on draught is found only at a few seaports, but bottled beer may be obtained in most hotels and cafés.

The use of ordinary Spanish beer is almost certain to produce diarrhœa in the unacclimated foreigner. — Excellent and refreshing summer-beverages, such as *horchata* (orgeat) *de chufas*, *agraz*, *agua de cebada*, *limón helado*, and *zarzaparrilla*, are furnished by the *horchaterías*.

Cafés, except at Madrid and Barcelona, are usually very late in opening and frequented almost entirely in the afternoon and evening. They are often deficient in comfort and cleanliness, and in winter the dense clouds of tobacco smoke are apt to be unpleasant. The waiter *(camarero)* expects a tip of 10 c.

Coffee is taken either with milk *(café con leche)* or without *(café solo)*. The favourite drink of the Spaniard is, however, chocolate (*chocolate; á la francesa*, with whipped cream). Cows' milk *(leche de vaca)* is very dear and not safe unless boiled. Goats' milk *(leche de cabra)* is much more used and is considered very wholesome, but it is apt to produce diarrhœa in the unaccustomed drinker. The cafés also furnish rolls *(panecillos)*, biscuits *(bizcochos)*, pastry *(bollos)*, seltzer water *(agua de Seltz, sifón)*, brandy (*copita de coñac*, a glass of brandy), etc. — The selection of ices is large (*helado de limón, fresa, vainilla*, etc.; 50-75 c. per portion). Ice is *hielo*.

Newspapers *(Periódicos)* are seldom furnished in the cafés, but may be bought in the street (usual price 5 c.). The Madrid papers mentioned at p. 55 circulate throughout the whole country.

Tobacco and **Cigars** are a monopoly of Government *(compañía arrendataria de tabacos)*. The ordinary varieties are sold in the so-called *Estancos*, while good Havanna cigars may be obtained in special depôts.

The domestic cigars *(puros peninsulares)* sell at from 4 to 20 c. apiece. — Home-manufactured Havannas *(habanos)* cost 30-50 c., imported ones 65 c.-7 p.

Cigarettes (Cigarrillos; Pitillos) are generally sold in packets (cajetillas). The cheaper kinds, at 30-45 c. a packet, are loosely rolled in coarse paper and require to be re-rolled by the smoker. The *Cigarillos de Valencia*, efficiently rolled *(engomados)*, cost 45-65 c., with mouthpiece *(emboquillados)* 55 c. *Cigarillos especiales*, a favourite brand in white rice-paper (arroz blanco), cost 60 c. per packet.

Smoking Tobacco (tabaco picado; hebra) is sold in packets at 45 c.

Wax Matches (cerillas) are sold at all tobacco shops (5-10 c. per box).

VII. Churches. Museums. Shops.

The larger **Churches** are generally open till 11 or 12, and again after 3 p.m.; some are open all day. Many of the smaller churches, on the other hand, are closed for the day at 8 or 9 a.m. The church-officers are much more particular than those in Italy in enforcing quietness during service. The stranger should be careful not to disturb the worshippers, but he may silently inspect the objects of interest, provided he avoids the altar at which mass is actually being said. Many of the works of art are in closed chapels or concealed by curtains, but the *sacristán* will show these for a small gratuity (p. xxviii).

Museums and Picture Galleries. According to a royal decree of 1901 all state collections ought to be open free daily, but only the civil authorities have adopted this arrangement and fixed the hours of admission at 10-4 on week-days in winter, 8-1 in summer, and 10-1 on Sundays and public holidays. The collections controlled by military or naval authorities are usually open on only two days in the week, from 10 to 4. The arrangements for provincial and municipal collections vary, and there are very numerous holidays on which they remain closed. Frequently, also, on wet days visitors are unable to gain admission. It is therefore impossible to give absolutely reliable information on this subject in our Handbook. The custodians are called *conserjes* or *ordenanzas*. Gratuities, see below.

Many **Shops** claim to have fixed prices *(precios fijos)*, but a reduction of the first demand will generally be made, especially in purchases of considerable value. In shops not advertising fixed prices the traveller should never offer more than two-thirds or three-fourths of the price asked (*regatear*, to chaffer, to bargain), and if necessary should walk quietly out of the place without buying. The presence of valets de place or the assistance of hotel-employees should be avoided, as they invariably receive a commission that comes ultimately out of the traveller's pocket. It will, however, be found advantageous to make purchases in the company of a native acquaintance. The best goods come mostly from abroad and are therefore very dear.

VIII. Gratuities. Guides. Public Security. Beggars.

Gratuities are not customary in the national or municipal collections but in all other cases, and especially in private galleries, the *conserjes* or *ordenanzas* expect a tip *(propina)*. The custom of giving fees is, indeed, universal in Spain, and the traveller need never fear that a small gratuity will be taken amiss. Drivers, guides, and donkey-boys all look as a matter of course for a small pourboire in addition to the charge agreed on, and this may vary from 15 c. to 1 p. or more according to the nature of their services. In museums a fee of $^1/_2$-1 p. is enough for two persons, while double should be given for a party of three or four. In churches the sacristan expects 25-50 c. for such small services as drawing curtains or opening locked doors, but more ($^1/_2$-1$^1/_2$ p.) for more protracted attendance.

In the better hotels the gratuities may be reckoned at about 10 per cent of the charge for pension, less for a stay of several days. It amounts on an average to 1 p. per day for each person. Half of this should be given to the head-waiter, while the other half should be divided equally between the bedroom-waiter or chambermaid *(muchacha)* and the 'boots' *(mozo)*. In smaller hotels and in the country 50-75 c. per day is enough.

Guides *(el guía, guías)* are superfluous for most travellers. None should be employed except those recommended at the hotels. Their pay is about 5-10 p. per day. *Couriers* hired for a longer period and possessed of a knowledge of several languages receive up to 20 p. per day and a return-ticket to the place from which they started; on their return-journey they must provide their own food. Travellers accompanied by couriers will find their expenses very considerably increased, but will be assured of good accommodation even at crowded times.

Public Security in the towns of Spain is on the same level as in most other parts of Europe. For excursions into the interior, especially in S. Spain, it is advisable to make previous inquiries at the barracks of the gendarmes *(Casa Cuartel del Guardia Civil)* as to the safety of the route. Isolated cases of highway robbery *(bandolerismo)* still occur at intervals. The *Guardia Civil* (dark-blue coat with red facings and a three-cornered hat) is a select body of fine and thoroughly trustworthy men, whose duties resemble those of the Irish Constabulary, and in whom the stranger may place implicit confidence. On the other hand it is seldom advisable to call in the help of the ordinary police *(Guardia Municipal, Guardia de Orden Público)*. In the case of a riot or other popular disturbance, the stranger should get out of the way as quickly as possible, as the careful policemen, in order to prevent the escape of the guilty, are apt to arrest anyone they can lay their hands on. — A special licence is necessary for carrying weapons.

Begging is a national pest in Spain. Innumerable practitioners of this art beg from pure laziness, finding it an easy and profitable profession; others beg to pass the time; many do so for charitable purposes; and there are but few who beg from the pressure of real necessity. Beggars accost the stranger on the streets, follow him into shops, cafés, and hotels, and sit in swarms at all church-doors. In S. Spain they even besiege the railway ticket-offices and the passing trains at wayside stations. In many cases the traveller is almost forced to part with a few coppers in order to enjoy the view or the work of art without molestation; but as a general rule beggars should be as far as possible ignored. Nothing should ever be given to children (*anda*, go away).

IX. Intercourse with the People.

In educated circles the stranger is at first apt to be carried away by the lively, cheerful, and obliging tone of society, by the charming spontaneity of manner, and by the somewhat exaggerated politeness of the people he meets. He should, however, avoid turning the conversation on serious matters, and should above all refrain from expressing an opinion on religious or political questions. The national pride of the Spaniard and his ignorance of foreign con-

ditions render a collision in such cases almost inevitable. The stranger should confine himself to the rôle of an uncritical and amiable visitor.

The Spaniard of the lower classes is not devoid of national pride, but he possesses much more common sense and a much healthier dislike of humbug than his so-called superiors. The tactful stranger will not find it difficult to get into touch with him. Two points, however, must be carefully remembered. In the first place it is necessary to maintain a certain courtesy of manner towards even the humblest individual, who always expects to be treated as a 'caballēro'. In the second place the traveller, while maintaining his rights with quiet decision, should avoid all rudeness or roughness, which simply serves to excite the inflammable passions of the uneducated Spaniard. Common interoourse in Spain is marked by a degree of liberty and equality which the American will find easier to understand than the European, to whom the extreme independence of the middle and lower classes, as exemplified, *e. g.*, in the demeanour of shop-keepers, will often seem to border on positive incivility.

The traveller has to rely more on himself in Spain than in almost any other country of Europe. Full and accurate information as to means of communication, the postal arrangements, the hours at which galleries and museums are open, and the like can seldom be obtained even in the hotel-offices. Waiters, porters, and other servants are of absolutely no use in this matter, partly owing to their illiteraoy and partly to their complete indifference to anything beyond their own partioular sphere. Enquiries in the street, unless of the very simplest nature, should be addressed only to well-dressed people. It is desirable to avoid all contact with the members of the lowest olass, who haunt the footsteps of the stranger in towns like Burgos, Avila, Toledo, Granada, and Cordova, offering their advice and services as guides. In dealing with guides, cabmen, and the like it is advisable to come to a clear understanding beforehand, even where there is a fixed tariff.

X. Theatres. Bull Fights. Juego de Pelota.

Theatres. In the larger theatres the performance generally lasts from 8 or 8.30 p.m. to midnight. A few small theatres in Madrid, Barcelona, Seville, and some other places give only 'hour pieces' *(funciones por hora)*, short popular pieces with songs *(zarzuelas)*, operettas, farces, and the like. Both the piece and the audience are changed at 9, 10, and 11 p.m. Tickets are usually bought at the *despacho* on entering, but some of the larger theatres have also a box-office *(contaduría)*, where tickets may be bought beforehand at an advanced price. In many cases an entrance-ticket *(entrada)* must be obtained as well as that for the particular seat. Gentlemen

usually frequent the parquet *(butaca)*, which is also quite *comme il faut* for ladies. Parties of 3-4 or more may take a box *(palco)*. Only a few of the most fashionable theatres have a cloak room or 'garderobe'. — The Spaniard is passionately fond of the theatre, so that it is a good place to observe the different national types. Absolute quiet is seldom observed during musical performances. In some of the smaller provincial theatres smoking goes on the whole evening. The intervals between the acts are apt to be very long.

Bull Fights were instituted for the encouragement of proficiency in the use of martial weapons and for the celebration of festal occasions, and were a prerogative of the aristocracy down to the 16th century. As the mounted *Caballero* encountered the bull armed only with a lance, accidents were very frequent. No less than ten knights lost their lives at a single *Fiesta de Toros* in 1512. The present form of the sport, so much less dangerous for the man and so much more cruel for the beast, was adopted about the beginning of the 17th century. The construction, in 1749, of the first great *Plaza de Toros* in Madrid definitely converted the once chivalrous sport into a public spectacle, in which none took part but professional *Toreros*. In Central and S. Spain bull-fights *(Corridas de Toros)* are now held on every Sunday and holiday from Easter till November, and sometimes on Thursdays also. The usual hour is 4–6 or 5-7. Those held during the dog-days and after the middle of October are, however, the so-called *Novilladas*, taken part in by inferior or young bulls *(novillos)* and inexperienced fighters *(novilleros)*. In N. Spain and Catalonia bull-fights are held only on a few special festivals and during the annual fair *(feria)*. The total number of 'Plazas de Toros' in Spain is now 245, with room for close on $1^1/_2$ million spectators, while in 109 other localities the market-places are temporarily adapted for the exhibition when required. In Portugal there are 61 permanent buildings for bull-fights, in S. France 37, and in Central and S. America 95.

The Bull Ring is generally of the shape its name indicates. The arena *(redondel)* is separated from the seats of the spectators by a wooden barrier about 5 ft. high, behind which runs a narrow passage. The front and exposed rows of seats are named *Asientos de Barrera*, *de Contrabarrera*, and *de Tendido*. The upper and protected rows are called *Gradas*, and are divided into *Delanteras* and *Asientos de Grada*. Above the gradas are the *Palcos* (boxes) and the *Andanadas*. The tendidos and gradas are the best places for gentlemen. When ladies are of the party it is advisable to sit either in a palco or in the delanteras de grada, as exit is then possible at any moment without attracting attention. The visitor should be careful to secure a ticket for the shady side of the arena *(boletin de sombra)*. — Each bull-ring has a hospital for the wounded, and most also have a chapel, where the fighters prepare for the combat by prayer and partaking of the Holy Eucharist.

Most of the BULLS are reared in Andalusian establishments *(vacadas)*, those of the Duke of Veragua (since 1790) and Señor Miura (since 1849) having the greatest reputation at present. They must not be more than five years old. Their value is from 1000 to 1500 p. (40-60*l.*). From their pastures they are either sent to their destination in cages by railway or are driven along the highroad with the aid of trained oxen *(cabestros)*. At the ring they are kept and fed in open *corrales* or yards. About 4 or 5 hours before the exhibition they are placed in the dark *Toriles* adjoining the arena, whence they are finally driven into the ring, wearing the badge *(divisa)* of their breeder and goaded into as great a state of excitement as possible. — The BULL FIGHTERS, like their victims, are usually Andalusians and are recruited almost entirely from the rural population. Outside the ring they are recognizable by the short pig-tail in which they wear their hair. The annual income of an expert amounts to 8-15,000 pesetas, and a popular *Espada* will sometimes clear ten or even twenty times as much. Thus *Rafael Guerra*, surnamed *Guerrita* (born at Cordova in 1862), in one season *(temporada)* killed 225 bulls and netted no less than 76,000 duros (15,000*l.*), and was able to retire a millionaire and landed proprietor. At the present time the most popular and probably the best *Espada* is *Antonio Fuentes* (born in Seville in 1869).

The bull-fights are held under the superintendence of some provincial or municipal official, who gives the signal to start with a handkerchief. The *Alguaciles* (police-officers) then ride into the arena, clad in an old Spanish dress and accompanied by the sound of drums and trumpets, and drive the people to their seats. They are followed by the brilliant processional entrance of the bull-fighters *(Paseo de la Cuadrilla)*, during which the band plays a military march. At the head of the procession walk the *Espadas* (Matadores), with the *Sobresaliente* who takes their place in case of accident; afterwards come the *Banderilleros*, who also serve as *Capeadores* in the fight, the mounted *Picadores*, and the attendants on foot *(Chulos* or *Monos)*, with the team of mules used in dragging off the dead horses and bulls. After greeting the president the supernumerary fighters retire, while the others retain their places. The president throws the key of the toril into the ring; an alguacil picks it up and hands it to the *Torilero*; the torilero opens the den; and the bull dashes into the arena.

The FIGHT *(Lidia)* consists of three parts *(Suertes)*. In the *Suerte de Picar*, or first act, the picadores receive the charge of the bull, prod him in the neck with their pike *(garrocha)*, and endeavoure to withstand his onset with their whole strength. In most cases, however, the worn-out old hack which the picador bestrides is crully wounded by the bull and overthrown with his rider in the sand. To avoid more serious consequences the capeadores attract the attention of the bull by waving their cloaks *(capeos)*

and so draw him off to the other side of the ring. When the bull has been sufficiently wearied *(castigado)* by the picadores, the *Suerte de Banderillear*, or second act, begins. The banderilleros meet the bull in full charge, jump cleverly to one side as he nears them, and stick the banderillas in his neck as he passes. If pursued too closely by the infuriated animal, they escape by springing over the barrier. The banderillas are barbed darts, ornamented with streamers of coloured paper. Usually they are about 30 inches long, but the *banderillas á cuarta* are just one-fifth of this. The planting *(parear)* of the banderillas takes place from the side *(al cuarteo* or *sesgo)* or *de frente* (from the front). The most dangerous modes, especially when the short darts are used, is when the banderillero stands still *(al quiebro)* or even sits in a chair *(en silla)* until the darts are planted. 'Cowardly' or 'sluggish' bulls are 'enlivened' by banderillas provided with explosive crackers *(de fuego)*. Unusually 'brave' or vicious bulls are tired out by all kinds of manœuvres with the cloak *(floreos)*, or the performers leap between his horns *(al trascuerno)* or vault over his back with a pole *(de la garrocha)*. When this has lasted long enough, the president gives the signal for the *Suerte de Matar*, the third and last act of the drama. The Espada, armed with a red cloth *(muleta)* and a sword *(estoque)*, approaches the box of the president and dedicates to him the death of the bull *(brindar)*. He then teases the bull by waving the cloth and endeavours by various devices (*pases naturales*, *altos*, *de pecho*, *redondos*, *cambiados*, etc.) to get it into the proper position for the death-blow *(estocada)*. The usual method is termed *á volapié;* the Espada meets the rush of the bull, steps nimbly aside at the proper moment, and plunges the sword downwards through the animal's neck into its heart. If this stroke is properly dealt, the bull falls at once, but it seldom succeeds at the first attempt. Another mode is the so-called *recibiendo*, in which the Espada receives the bull standing and allows it to run on the point of the sword; this is a much more dangerous way and is not often seen. The *coup de grace* is given to the fallen animal by a *Puntillero*, who pierces the spinal marrow with a dagger. The dead bull and horses are dragged out by teams of mules with jingling bells, the traces of blood are covered up with fresh sand, and the show begins again with a fresh bull. Generally six or eight bulls are disposed of before twilight puts an end to the sport.

All attempts to abolish bull-fighting have been vain. Neither pope nor clergy, neither monarchy nor republic has been able to eradicate this passion of the Spanish people. The bull-rings attract as great crowds as ever, but a transformation is taking place in the methods which will doubtless make them less popular with the better-educated people. The love of gain and advertisement is superseding professional honour *(vergüenza torera)* and the advent of female bull-fighters, hypnotists, and toreros in motor-cars is degrading the bull-fight into a vulgar, sensational spectacle.

Many visitors will agree with Mr. Finck, who writes: 'Six bulls were to be killed; I left after the third had been butchered, and his carcass dragged out by the mules — equally disgusted and *bored;* and nothing could ever induce me to attend another; not only because of its brutal and cruel character, but because it is the most unsportsmanlike and cowardly spectacle I have ever seen'. And again: 'No man who has a sense of true sport would engage with a dozen other men against a brute that is so stupid as to expend its fury a hundred times in succession on a piece of red cloth, ignoring the man who holds it'.

The 'Literatura Taurina' is very extensive. Among the best books on the subject are 'Origen y Progreso de las Fiestas de Toros', by *Moratín;* 'Anales del Toreo', by *Velázquez y Sánchez;* 'Historia del Toreo', by *Bedoya* 'Diccionario Taurómaco', by *Sánchez de Neira;* 'Las Glorias del Toreo', by *Fernández y Gonzáles:* 'Guerrita', by *Peña y Goñi;* 'Lances de Capa' and 'Estocadas y Pinchazos', by *Carmena y Millán;* and 'The Bull Fight, a short handbook', by *G. F. L.* (1 p.). The sport is attacked in 'Los Toros', by *J. Navarrete*, and in 'Epistola Antitaurómaca', by *N. Mariscal.* — The most widely read journals devoted to bull-fighting are *El Toreo*, *El Tío Jindama*, *Los Toros*, and *Sol y Sombra*, all published at Madrid; the last is illustrated. *Leopoldo Vázquez's* 'Reglamento vigente para las Corridas de Toros' (1 p.) gives the official regulations of bull-fighting in the province of Madrid; *Selarom's* 'Manual del aficionado á las corridas de Toros' (75 c.) treats of the different 'Suertes'; and *R. Pellico's* 'Nociones de Tauromaquía' (1 p.) deals with the technicalities of the sport. — *En Las Astas del Toro*, *Pan y Toros*, *Pepe Hillo*, and *El Padrino del Nene* are four popular plays relating to bull-fighting.

Bull Fights in *Portugal*, see p. 475.

The **Juego de Pelota,** or ball-game of the Basques, has, since the beginning of this century, almost ceased to be played as a village game, and is now known mainly in the form of a public spectacle given by professional players *(pelotaris).* It is played in Navarre, Catalonia, and Madrid as well as in the Basque Provinces. The game belongs in a broad general way to the tennis family and has its nearest analogue in the *pallone* of the Italians. It is played in large halls called *frontones*, generally 36 ft. wide and 210-260 ft. long. One side of the hall, which is often roofless, is occupied by the court *(cancha)* and its annex *(contracancha)*, while the other side and one end are occupied by the seats for the spectators. The connoisseurs and experts affect the seats in the contracancha, behind the umpires, but strangers should select the *entresuelos* or *palcos.* Each side or party *(bando)*, distinguished by its colour (red or white), consists of a *delantero*, or forward, and two *zagueros*, or backs. Each player wears a kind of cestus *(cesta)* on his right hand, attached to a leathern gauntlet. The balls are of indiarubber, covered with leather, and weigh 120 grammes (rather over 4 oz.). The serve is termed *el saque.* The delantero strikes the ball against the high wall bounding one side of the court, in such a way that it rebounds within a given area on the other side of the net. One of the opposite zagueros drives it back in the same fashion, and so on da capo. Each failure counts a point *(tanto)* to

the opponents, and the side first making the required number of tantos wins. The scores are marked on the wall of the contrecancha. The players are invariably Basques or Navarrese.

Details will be found in 'La Pelota y los Pelotaris' by *Peña y Goñi* (1892), the 'Teoría del Juego de Pelota' by *X* (1893), and 'El Juego de Pelota' by *Mirallas* (1893).

Cock Fighting *(Combátes* or *Riñas de Gallos, Funciones Gallísticas)* is also popular in Spain, especially among the less reputable classes, but it is attended by so much disgusting brutality that the tourist is advised to have nothing to do with it.

XI. Climate and Health. Physicians and Chemists.

Climate. As in population, configuration of soil, and character of scenery, so also in climate the Iberian Peninsula shows the most striking contrasts. The central plateau, surrounded by mountains, has all the characteristics of a continental climate: cold winters and hot summers, great variations in temperature, little rain or moisture. The mean annual temperature of *Madrid* is 56° Fahr. (London 49.5°, New York 52.9°); the mean temperature of Jan. is 40°, of July 77°. The lowest temperature on record is 10° (22° below freezing-point), the highest 111°. The annual rainfall of Madrid is 15 inches (London 24½, New York 41½), that of *Salamanca* 11 inches.

In the basin of the Ebro the variations of temperature are less violent. *Saragossa* has a mean temperature of 58°, with a minimum of 19° and a maximum of 106°. The rainfall is inconsiderable.

The climate of the Catalonian and Valencian shore of the Mediterranean is probably the most delightful in the peninsula. The winter heat resembles that of the Ligurian Riviera to the E. and W. of Genoa, but raw winds, snow, and night-frosts are even more rare and the variations of temperature are less extreme. The amount of sunshine is, however, considerably less. The heat of summer is tempered by the sea-breezes, and the rainfall is equably divided among the different seasons. The average annual temperature of *Barcelona* is 60° Fahr. (Nice, 61°); that of the three winter months (Dec., Jan., Feb.) is 49° (Nice 48°, San Remo 51°), and that of the summer months (July, Aug., Sept.) is 73°. The mean relative humidity is 69 and the rainfall is 30 inches (San Remo, 27½ inches). The number of rainy days is 69 (San Remo 52; England 161), of cloudy days 75 (San Remo 58), of cloudless days 143 (San Remo, 152). In *Valencia* the annual mean of the three winter months is 52°.

From the Pyrenees to Cape Gata (p. 329), both on the Mediterranean coast and in Portugal (comp. p. 472), the rainfall steadily diminishes from N. to S. *Valencia* has 47.3 rainy days, with a precipitation of 19 inches, *Alicante* has 38.6 rainy days and a precipitation of 16 inches, and at *Murcia* the fall is only 14 inches. The province of Murcia (p. 281), the only genuine palm-growing country in Europe, has a

truly African climate. In the town of *Murcia* the annual mean temperature is 63°, while the summer heat rises to 113°. The air here is of astonishing dryness (mean annual humidity 60 per cent), and the winter sky is noted for its unclouded blue.

The Mediterranean coast of S. Spain, from Cape Gata to the Straits of Gibraltar, has, thanks to its sheltered position at the S. base of a lofty range of mountains, the mildest winter climate in the continent of Europe. The luxuriance of its vegetation and the presence of the sugar-cane give it an almost tropical character. The mean annual temperature of *Málaga* is 66° Fahr., that of summer 77°, that of winter 55°. The range is from 32° to 110°. The variations of temperature are much less violent than on the E. coast, the average daily range of a winter's day amounting to only 14°, as compared with 23° at Alicante. The mean relative humidity is 65. The number of rainy days is $52^1/_2$ (precipitation 22 inches); only 40 days in the year are overcast, while 195 are wholly cloudless.

On the Atlantic coast of Andalusia the summer is cooler and the mean annual temperature is thus somewhat lower (*Tarifa*, p. 499, 63°). The precipitation in *San Fernando* (p. 431) is $28^1/_2$ inches, in *Huelva* (p. 424) $17^3/_4$ inches, in *Río Tinto* (p. 425) 25 inches. The summer heat increases as we proceed from the coast into the interior. *Seville* has a mean summer temperature of 82° and a maximum of 117°, while the climate of *Ecija* (p. 425) has earned for it the name of *La Sartén*, or the frying-pan. In winter also the variations in temperature are greater; in Seville for instance it is very cold at night and in the morning in December.

A very different set of conditions prevails on the N. coast of Spain, from the Pyrenees to Galicia. The rainfall, which is by no means confined as in the S. to the cool seasons, rises from 43 inches at *Bilbao* and 59 inches at *San Sebastián* to 65 inches at *Santiago*. *Bilbao* has 163 rainy days; *Oviedo*, where the mean relative humidity is 81.5, has only 52 cloudless days in the year. With the exception of a few days when a hot wind blows, the N. provinces enjoy a cool and agreeable summer. The average summer temperature of San Sebastián (67°) is not so very much higher than that of the S. of England (Totnes 61°), while its winter climate is little colder than that of Catalonia.

The Mediterranean coast of Spain is frequently recommended as a winter-resort. Unfortunately, however, the climatic advantages of such places as *Alicante*, *Almería*, and *Málaga* are largely counterbalanced by their dirt, dust, and general lack of comforts.

In the interior of Spain the visitor from N. Europe should alter many of his customs, without indiscriminatingly adopting the habits of the natives. In particular he should be careful to wear somewhat warmer clothing than he would in similar temperatures at home. In winter he should never go out without an overcoat and should never fail to put it on at sunset. Museums and churches are often

cooler than the open air about midday, and it is frequently prudent to put on an overcoat on entering them. A cold is apt to be followed, not merely by a cough, but often by severe inflammation of the lungs (the *pulmonía* so dreaded by the Spaniards themselves). The summer wear should also not be too light, and a woollen undershirt is desirable. A rest in the hottest part of the day is distinctly advisable, if possible in the form of a *siesta*. At mid-summer one should take care not to expose himself to the sun and should avoid all violent bodily exercise. An over-indulgence in fruit or alcohol and other dietetic peccadillos may easily bring on fever. Unpleasant effects consequent upon over-exertion in the sun are helped by *Vermouth di Torino* or the Italian liqueur *Fernet-Branca*, mixed with seltzer-water.

The ordinary DRINKING-WATER is not safe except in a few towns supplied with proper water-works. It is advisable to stick to mineral water, a favourite kind being *Insalus* from Tolosa (p. 13).

Foreign Physicians are found only in a few towns, but are always to be preferred when accessible. The medicines of the Spanish **Apothecaries** *(Farmacias)* are often made up differently from those of N. Europe. It is therefore advisable to be provided with a small travelling medicine chest, the contents of which should include quinine pills (for slight feverish attacks), Hoffmann's drops, rhubarb, tincture of opium, and the like.

XI. Chronological Table of the Chief Events in Spanish History.

I. From the Earliest Times to the Moorish Conquest.

B.C. The Iberians, the earliest inhabitants of the peninsula combine with the Celts, who entered it viâ the Pyrenees about 500 B.C., to form one people, the Celtiberians.
ca. 1100. The Phœnicians found Cadiz.
237. Carthaginians invade Spain.
228. Hasdrubal, the Carthaginian, founds Cartagena.
205. Carthaginians driven from Spain by the Romans.
80-73. Sertorius in Spain.
19. Roman conquest of Spain completed. The Basques, a remnant of the original Iberians, alone maintain their independence in the N.
A.D. 409. Vandals, Alans, and Suevi overrun Spain.
415. Appearance of the Visigoths.
466-483. Euric, King of the Visigoths, defeats the Suevi and other tribes, conquers most of Spain, and puts an end to the dominion of the Romans.
569-586. Leovigild, King of the Visigoths, first rules over the whole peninsula.

586-601. Reccared renounces Arianism and becomes the first Catholic king of Spain.
672-680. Wamba. Disintegration of Visigothic kingdom begins.
711. Roderick, the last Visigothic king, defeated and slain by the Moors under Târik.
713. Mûsa, viceroy of the Omayyad Caliph of Damascus, conquers all Spain except Galicia and Asturias.
718. Pelayo (d. 737), the Goth, elected king in Asturias.
734. Galicia conquered by the Moors.

II. From the Moorish Invasion to the Union of Aragón and Castile and the Expulsion of the Moors.

a. Moorish Kingdoms.

755. 'Abd er-Rahmân establishes the independent caliphate of Cordova.
912-960. Under 'Abd er-Rahmân III. the caliphate of Cordova attains the height of its power.
1031. Caliphate of Cordova broken up into several parts under separate dynasties.
1087-92. The Almoravides from Africa conquer the whole of Moorish Spain.
1108. Defeat of the Christians at Uclés.
1146-56. The fanatical sect of the Almohades, from Africa, replace the Almoravides.
1195. Moors defeat Alfonso VIII. of Castile at Alarcos.
1212. Moors defeated by Alfonso VIII. at the great battle of Las Navas de Tolosa.
1235-51. Cordova, Murcia, Seville, Jerez, Cadiz, etc., conquered by Ferdinand III. Moorish power in Spain now confined to the kingdom of Granada.
1492. Granada taken by Ferdinand and Isabella, and an end put to the Moorish domination in Spain.

b. The Christian Kingdoms.

739-757(?). Alfonso I. of Asturias unites Galicia and Cantabria with his kingdom.
778. Charlemagne invades Spain. Battle of Roncesvalles.
801. Barcelona recovered from the Moors by Louis of France.
ca. 880. Navarre, under Garcías Iñiguez, becomes independent.
910. Asturias divided into the kingdoms of Galicia, Asturias, and León, which become re-united under Fruela II. (924).
931-950. Ramiro II., King of León, wars successfully with the Moors.
1025 (?). Birth of the Cid, Rodrigo Diaz de Vivar or Bivar.
1037. Ferdinand I. unites León and Castile.

1072-1109. Alfonso VI. of Castile assumes the title of Emperor of Spain. Capture of Toledo (1085) and Valencia (by the Cid; 1094). Death of the Cid (1099).
1189. First Cortes meet at Burgos.
1212. Battle of Las Navas de Tolosa (see p. xxxviii).
1230. Final union of Castile and León under Ferdinand III.
1252-84. Alfonso X. Promulgation of the *Siete Partidas*.
1340. Battle of the Salado.
1350-69. Peter the Cruel of Castile, aided by the Black Prince, defeats his brother Henry of Trastamara at Najera (1367).
1469. Marriage of Ferdinand and Isabella.
1479. Union of Castile and Aragón.

III. From the Union of Castile and Aragón to the War of the Spanish Succession.

1480-84. Inquisition established in Castile and Aragón.
1492. Granada captured, and the Moorish dominion in Spain ended. — Expulsion of the Jews. — Discovery of America.
1501-2. Moors expelled from Castile and Granada.
1504. Conquest of Naples and Sicily.
1516-56. Charles I. (Emp. Charles V.), son of Philip of Austria and the Infanta Joanna.
1519-21. Conquest of Mexico.
1520. Comunero Rebellion (p. 60).
1525. Battle of Pavia. Capture of Francis I.
1531-41. Conquest of Peru and Chili.
1535. Capture of Tunis.
1556. Abdication of Charles V. (d. 1558).
1556-98. Philip II. The Spanish monarchy attains its greatest extent.
1557-59. War with France. Peace of Cateau-Cambrésis.
1568. Insurrection in the Netherlands. Death of the Infante Don Carlos.
1568-70. First expulsion of the Moriscoes.
1571. Battle of Lepanto.
1580. Occupation of Portugal.
1588. Destruction of the Spanish Armada.
1596. Capture of Cadiz by the British.
1598-1621. Philip III. Beginning of the decline of Spain.
1609. Final expulsion of the Moriscoes.
1616. Death of Cervantes de Saavedra (b. 1547).
1621-65. Philip IV. Unsuccessful wars with the Netherlands (from 1621) and France (from 1635). Zenith of Spanish literature and art.
1640. Loss of Portugal. Insurrection in Catalonia.
1648. Independence of the Netherlands recognized.

1655. Jamaica taken by the British.
1659. Peace of the Pyrenees.
1665-1700. Charles II.
1668. Peace of Aix-la-Chapelle.
1678. Peace of Nymwegen.
1688-97. War with France.
1697. Peace of Ryswyck.
1700. Death of Charles II., the last of the Austrian (Hapsburg) dynasty.

IV. Spain under the Bourbons.

1701-46. Philip V.
1701-14. War of the Spanish Succession between Philip and Archduke Charles of Austria. Great Britain and Holland espouse the cause of Charle, France that of Philip.
1704. Gibraltar taken by the British.
1713. Salic Law introduced.
1715. Peace of Utrecht.
1717-1720. Spain carries on wars of acquisition in Naples. Quadruple Alliance between Great Britain, France, Holland, and Austria.
1735. Spain re-acquires the Kingdom of the Two Sicilies.
2739. War with Great Britain. Spanish losses in America.
1746-59. Ferdinand VI.
1759-88. Charles III.
1767. Expulsion of the Jesuits.
1779-83. War with Great Britain. Great Siege of Gibraltar.
1788-1808. Charles IV.
1793-95. War with France.
1796. War in alliance with France against Great Britain.
1797. Spanish fleet defeated at Cape St. Vincent.
1802. Peace of Amiens.
1805. War with Graef Britain. Battle of Trafalgar.
1808. The French enter Spain. Charles IV. abdicates. Ferdinand VII., his son, compelled to renounce his rights in favour of Napoleon. Joseph Bonaparte declared king. Rising of Spain against the French. Siege of Saragossa.
1808-14. Peninsular War. Battles of Corunna (1809), Talavera (1809), Albuera (1811), Salamanca (1812), and Vitoria (1813). Sieges of Saragossa (1808 and 1809), Gerona (1809), Cadiz (1810-12), Badajoz (1811 and 1812), Valencia (1812), and Ciudad-Rodrigo (1812).
1812. Wellington defeats the French at Salamanca and enters Madrid. Constitution of Cadiz. Suppression of the Inquisition.
1813. Wellington defeats the French at Vitoria and takes San Sebastián by storm.

1814. Wellington's victory at Toulouse. Expulsion of the French and end of the War of Liberation. Ferdinand VII. is restored, but abolishes the constitution of 1812 and re-establishes the Inquisition.
1818-19. Chili and Columbia declare their independence.
1819. Florida sold to the United States.
1820-23. Revolution. New Constitution. Civil war.
1823. The French intervene and overrun Spain. The Cortes take Ferdinand to Cadiz, but are compelled to dissolve and to liberate the king (Sept. 28th). Period of reactionary rule.
1824-25. Peru and Mexico become independent.
1830. Birth of Isabella II. Abolition of the Salic Law.
1833. Death of Ferdinand VII.
1833-40. Regency of the Queen-Mother Maria Christina.
1834-39. First Carlist War, in favour of Don Carlos, brother of Ferdinand VII.
1837. Revised Constitution promulgated.
1841-43. Espartero regent.
1843. Isabella II. declared of age and assumes the reins of government.
1845. Revision of Constitution of 1837.
1854. Constitution of 1837 restored.
1859-60. War with Morocco.
1865-66. War with Peru and Chili.
1868. Revolution and flight of Isabella.
1868-70. Provisional Government (Serrano). Expulsion of the Jesuits.
1870. Amadeus, son of Victor Emmanuel of Italy, elected King of Spain.
1873. Amadeus abdicates. Republic proclaimed (Castelar, Serrano).
1872-76. Second Carlist War.
1874-85. Alfonso XII., son of Isabella II., reigns.
1886. Accession of Alfonso XIII., under the regency of his mother Christina, Archduchess of Austria.
1895-98. Insurrection in Cuba.
1898. War with the United States. Extinction of Spain's colonial empire.
1902. Alfonso XIII. assumes the government.
1906. Marriage of Alfonso XIII. with Princess Victoria of Battenberg.
1907. Birth of the Prince of Asturias (April).

Glossary of Spanish Terms used in the Handbook.

Acequia, irrigation channel.
Ajimez Window (Arab. *shemsijeh*), Moorish arched window subdivided by colonnettes.
Alameda, public promenade.
Alcázar (Arab. *al-Kasr*), *Alcazāba*, Moorish tower or castle (castrum).
Alminar (Arab. *al-menara*, tower, column), minaret.
Arrabal (Arab. *ar-rábad*), suburb.
Arroba (Arab. *arrob*, a quarter), a Spanish and Portuguese weight containing 25 libras or pounds.
Artesonado (from *arteson*, a trough), coffered or cassetted ceiling (used mainly of the Moorish honeycomb ceilings).
Atril, lectern, reading-desk.
Audiencia, court of appeal, supreme court.
Ayuntamiento, town-council, often used to mean the town-hall.
Azotea, roof-terrace, flat roof.
Azulejos (Arab. *azul*, blue), glazed tiles.
Barrio, suburb.
Camarin, shrine of a saint.
Capilla Mayor, chancel, chapel containing the high-altar.
Capitán General, governor of one of the 14 military districts of Spain.
Casa del Ayuntamiento, town-hall.
Casa Consistorial, town-hall.
Casa Solar (Lat. solum, ground), town-house of a noble family.
Cementerio (Port. *Cemiterio*), cemetery.
Cimborio, dome or lantern over the crossing of a church.
Claustro, cloisters.
Colegio, college, common table at a university.
Coro, choir (usually in the middle of the nave, comp. p. xlix).
Cuartel (Port. *quartel*), barracks.
Custodia, monstrance, pyx (box in which the Host is kept and exhibited).
Diputación Provincial, provincial legislature.
Empalme (Port. *Entroncamento*), railway junction.
Ermita (Port. *ermida*), small rural church, pilgrimage-chapel.
Estación (Port. *estação*), station.
Estofado, painting and gilding of sculpture in imitation of the actual material or 'stuff' (*estofa*).
Facistol, chorister's desk.
Feria (Port. *feira*), annual fair.
Glorieta, round space, rondel.
Gobernador Civil, civil governor of a province.
Grotesque Style, see p. liii.
Herrera Style, see p. liv.
Huerta, fertile tilled land resembling a garden.
Legua, Spanish league (about 4 Engl. miles).
Lonja, exchange.
Majo, *Maja*, members of the lower class in their gala attire (old fashioned expression).
Mezquita (Arab. *mesjid*), mosque.
Mihrāb, prayer-niche in a mosque.
Mirador, roof-terrace, balcony.
Mudejar Style, see p. l.
Nacimiento, source.
Oración, Angelus, bell for the Ave Maria.
Palacio Episcopal (Obispal) or *Arzobispal*, bishop's or archbishop's palace.
Parroquia, parish-church.
Paseo, public promenade.
Patio (Port. *pateo*), court.
Plateresque Style, see p. li.
Presidio, penitentiary.
Puerta del Perdón ('door of pardon') is the name of the main door of several cathedrals, because its passage ensured absolution.
Puerto, mountain-pass, harbour.
Quinta, park (villa in the Roman sense).
Quintal, hundredweight (4 arrobas).
Rambla (Arab. *ramla*, sandy place), river-bed, dry except during the rainy season.
Reja, screen, railing, parclose.
Respaldos, outer side-walls of a choir (*coro*).
Retablo (Port. *retabulo*), reredos.
Ría, mouth of a tidal river.
Río, small river.
Romería, pilgrimage, church-fair.
Seo (Port. *Sé*; from Lat. *sedes*, a seat), cathedral.
Sierra (Port. *Serra*; 'saw'), mountain chain.
Sillería, choir-stalls.
Solar, see Casa Solar.
Tapia (Port. *táipa*), Moorish wall, made of earth.
Toreador, an old-fashioned word for *torero*, a bullfighter.
Trascoro, outside of end-wall (back) of choir (*coro*).
Trassagrario, back of the high-altar.
Vega (Arab. *vakí'a*), see Huerta.
Venta, *Ventorrillo*, tavern (Ital. *osteria*).
Zaguán (Arab. *sahn*), vestibule.
Zarzuela, see p. xxx.

Historical Sketch of Spanish Art.

By *Professor Carl Justi.*

A visit to Spain will ensure the lover of art at least one thing — a new leaf in the album of his experiences. A peninsula at the far end of Europe, protected by stormy seas and a precipitous range of mountains; a history that has no analogy with that of any other occidental nation; a people of strong individuality and still stronger self-appreciation, always antagonistic to what is foreign and convinced of its own superiority; a literature that includes the most original of modern books: — elements such as these cannot but arouse our curiosity as to the achievements of Spain in architecture and the pictorial and plastic arts.

Those who pick their way for the first time through the labyrinthine streets of an old Spanish town may find it difficult to detect traces of a genuine Spanish art, and will be inclined to ask what is the Spanish style, and whither and to what century are we to look for the national schools of Spain. The monuments before us, numerous as they are, remain dumb to questions such as these. Sometimes it would almost seem as if all the schools of the rest of Europe had given each other a rendezvous in Spain at the expense of the Spanish purse. The ancient prelates and grandees, the magistrates and guilds present themselves as patrons of art of the most varied and impartial tastes, but they appear to have shown their enthusiasm, as the Orientals do their delight in dancing, merely by looking on.

The Romanesque and Gothic cathedrals seem the direct outcome of French mediævalism; the tombs and retablos of the 14-15th cent. are full of reminiscences of Lombardy and Flanders; the Renaissance in Spain suggests a transplanted, luxuriant, and overgrown Italian garden. The cinquecento style is reproduced with the most scrupulous conscientiousness; Raphael and Michael Angelo were revered as demigods; Spanish artists did their best to Italianize themselves in the studios of Roman and Florentine mannerists; even the Venetians were by no means without their imitators. Finally came the Italian naturalistic movement; but Spanish artists could imitate this only by abandoning imitation and by painting what lay before their eyes — *viz.* Spanish nature; and thus it was the Italians who showed the Spaniards how to be 'natural' for the first and last time. To this naturalistic impulse we owe Velázquez, Zurbarán, and Murillo.

The traveller who is already familiar with France, Flanders, and Italy is, therefore, in the most favourable position to enjoy an art-tour

in Spain. His sensations will often be comparable to those of an enthusiastic collector, who believes he possesses a complete set of his favourite master's works and suddenly comes upon a forgotten corner, where he discovers, amid many copies and pasticcios, a number of hitherto unknown originals. But this analogy is not entirely satisfactory.

Travellers who have never visited the Orient will discover in Spain an entirely novel field, and many will probably find that, amid all their Iberian experiences, their interest is most powerfully excited by what the Spaniards have left intact of the creations of their ancient conquerors. In Spain the art of the Arabs may be traced from its first dependent steps to its highest stage of refinement, and its monuments may be more easily studied and enjoyed there than anywhere else.

All those imported art-methods, whether introduced by the foreigner himself or by the Spaniard schooled in foreign parts, naturally awakened imitation. Each new phenomenon called into existence some kind of school, the style of which showed some more or less distinct trait that might be called Spanish. There is no lack of interesting creations on which an individual character has been impressed by the stamp of a national spirit. In most cases, however, this Spanish impress is seen rather in sentiment and temperament than in any specifically artistic element. The treatment is more sketchy, the taste less fine, the forms more empty. The feebleness of the forms is, however, compensated by an air of earnest truthfulness, a strong and genuine pathos. Along with this goes a tendency to unbridled fantasy, to exaggeration approaching caricature, to an excessive heaping up of parts, to curious combinations of the Gothic and the Moorish, the mediæval and the modern.

Acclimated styles of this kind seldom, however, have any long continuance. A new phenomenon in the meantime appears in foreign countries to arouse once more the tendency to imitate; a new wave obliterates all traces of the old. That which had scarce taken root disappears at once and without resistance. Spanish art is wanting in continuity of development; its changes are invariably stimulated from without.

It would carry us too far to attempt to explain this lack of initiative and creative power by racial qualities, by political history, or by the ancient social canker of contempt for the worker with his hands. Similar phenomena are seen to this day among other nations that lie at a distance from the main focus of European civilization; they show the same zeal to 'keep up with the procession' by a prompt adoption of new methods and inventions, and to keep step, at least ostensibly, with their more favourably situated sisters.

a. Architecture.

These observations seem to the visitor to Spain nowhere so pertinent as in the domain of architecture. 'The singularity is, that, though endowed with the love of architecture, and an intense desire to possess its products, nature seems to have denied to the Spaniard the inventive faculty necessary to enable him to supply himself with the productions so indispensable to his intellectual nature' *(Fergusson)*.

The extant ruins give a very inadequate idea of the wealth of public buildings of all kinds that covered Spain in the days of the **Roman Empire.** *Mérida* (p. 464), the military colony founded by Augustus and afterwards the capital of Lusitania, is still richer in remains than any other spot. Its great bridge (once of 81 arches), its two aqueducts, the theatre, the amphitheatre, the naumachia and circus, the temple of Mars (now a church), the triumphal arch, the forum, the thermæ, the villas, and the camps still afford a very fair picture of what went to compose a great town in the days of Trajan, Hadrian, and Marcus Aurelius. At *Santiponce* (Itálica, p. 420), *Tarragona* (p. 268), and *Sagunto* (p. 286) nothing is to be found but shapeless ruins. The most imposing single Roman monument in the peninsula is the aqueduct of *Segovia* (p. 117).

The lover of the **Mediæval Art** of Spain will naturally be tempted to trace its earliest beginnings in the old Christian states of the north, which formed the basis for the gradual recovery of the peninsula from the Moors, and his first steps will probably be turned to the cavern of *Covadonga* (p. 174), the tomb of Pelayo. The little churches of that region may be regarded as continuing the traditions of the Visigothic period (414-711); and some idea of the highly decorative style of that time may be gleaned from the capitals of columns and other architectural fragments in the mosque of *Cordova*, at *Toledo*, and at *Mérida* (p. 464), as well as from the votive crowns found at Guarrazar and now preserved in the Armería at Madrid (p. 98) and the Musée de Cluny at Paris. The small basilica of St. John the Baptist at *Baños* (p. 27), with its horseshoe arches, is attributed by an inscription to King Recceswind (661), but the suspicion of a later reconstruction is not excluded.

The earliest of these Asturian churches of the 9-10th cent., known locally as 'Obras de los Godos', are *San Miguel de Lino* (p. 173) and *Santa María de Naranco* (p. 173), both near Oviedo. The former, with a ground-plan in the shape of a Greek cross, three apses, and barrel-vaulting, is ascribed to Ramiro I. (842-850), and the latter was probably once his palace. Of similar style and date are *San Salvador de Valdediós* (893; p. 176), *Santa Cristina de Lena*, and *San Miguel del Escalada* (913; p. 158), with its portico of twelve columns. The Benedictine abbey-churches of San Pablo del Campo (914; p. 236) and San Pedro de las Puellas (945; p. 246) at *Barcelona* are more easily accessible.

Towards the end of the 11th cent. the first great blow was struck against the supremacy of the Moors by the capture of Toledo (1085), and from that century may be dated also a renewed impetus in ecclesiastical architecture and the introduction of the **Romanesque Style**, which prevailed throughout the 12th century. The main characteristics of this style are the introduction of barrel-vaulting, the accentuation of the cruciform ground-plan, and the erection (over the crossing) of a polygonal dome or of a tower of several stages with arcades and cap. The sanctuary is square and the E. end is tri-apsidal or terminates in radiating chapels. These churches, mostly of moderate size, are very solidly built and the dignified simplicity of their decoration reflects the pronounced military spirit of the age.

The most important monument of this period, and one of the few early-Romanesque churches that attained any great size or was completed without interruption, is the church of *Santiago de Compostela* (1060-96; p. 186), which is a modified copy of St. Sernin at Toulouse and is thus another example of the dependence of Spanish art upon impulses from abroad. This edifice has a series of five radiating chapels and long double-aisled transepts, and its lofty barrel-roof (230 ft.) is supported by buttresses connected by arches in the walls and by the semi-barrel vaults of the triforium. The aisles have groined vaulting. This popular pilgrimage-church had an influence on the style of many other churches of the period, among which may be mentioned Sant' Isidoro in *León* (1063-1149; p. 156), Santa María at *Corunna* (p. 180), San Pedro at *Huesca* (1100-1241; p. 215), both with three barrel-vaults, the cathedral of *Lugo* (1129-70; p. 178) and San Millán at *Segovia* (p. 120; modernized); and San Vicente and San Pedro at *Avila* (pp. 46, 45).

In the later decades of the 12th cent., however, the elements, both structural and decorative, of the pointed or Gothic style may be recognized in Spain, though large churches in pure French Gothic are rare. This **Gothic Style** invaded Spain from France at a very early stage, sooner perhaps than any other country, its earliest champions being the Cistercian order, who introduced the Burgundian type of church. Examples of this are the churches of *Viruela* (after 1146) and of *Las Huelgas*, near Burgos (p. 37). But the style was not adopted as a complete whole and essential innovation; buildings which were in course of construction were merely continued and finished in accordance with the new principles. Spain owes some of its most characteristic temples to this Spanish-Gothic style, somewhat inaccurately spoken of as a 'transition style'; and it is not too much to say that these churches are the first edifices in which the Spanish spirit has expressed itself architecturally.

Important examples of this type are the churches of *Salamanca* (1120-78; p. 162), *Tarragona* (after 1131; p. 265), *Lérida* (1203-78; unhappily converted into barracks), *Tudela* (1135-68; p. 211), Santa María (1170-1220) at *Benavente* (p. 166), San Miguel at

Palencia (p. 150), San Vicente at *Avila* (p. 46), and the dodecagonal templars' church of Vera Cruz at *Segovia* (1208; p. 120) with its three apses. The external colonnades, extending from the W. front along the N. and S. sides, form a characteristically Spanish feature, the best examples of which are at Segovia. In these noble edifices, in which an old-fashioned ecclesiastical conservatism goes hand in hand with a bold leaning towards structural novelty, the solidity of the construction, the solemn and earnest effect of the proportions, and a certain simplicity and severity seem to whisper still of Romanesque ideals, while at the same time we detect a new voice in the system of vaulting, the boldness of the sections, and the increasing emphasis laid on height and on openings for light. They seem to have been designed with a view to eternal duration; it is not mere chance that at *Salamanca* (p. 162) the old cathedral has been left standing beside the sumptuous new erection of the 16th cent., with which it peacefully shares one of its walls.

Even before the completion of these early-Gothic buildings the developed French cathedral style of the 13th cent. was introduced into Spain by foreign architects at the instigation of travelled prelates and ambitious princes. It is seen first in the large cathedral of Burgos, and a little later in those of Toledo and León. Scarcely a trace of a native element is visible in these structures. In the cathedral of *Burgos* (1221; p. 30), built by Bishop Maurice and Ferdinand the Saint, we may observe all the variations of the style during three centuries in harmonious accord. This is the only church in Spain in which the W. façade with flanking towers in the Norman style has been effectively treated. But it owes its picturesque outline and its renown as the most beautiful church in Spain to Meister Hans of Cologne, who added the perforated tower-caps and the cimborio. The chapel of the Condestable (p. 32) and the convent of Miraflores (p. 37) were designed by Simon, the son of Hans, for these two Germans were the dominant architects in the diocese of Burgos. — The cathedral of *Toledo* (1227; p. 130) is similar in plan. It exhibits the new style clear and distinct from the numerous other semi-Moorish and Mudejar churches of the city, and stands 'like a protest against Mohammedan architecture'. The aisles are doubled by the insertion of a series of chapels between the buttresses, an arrangement which secures for the external outline of the church the desired appearance of an unbroken curved line.

These churches were followed a little later by the cathedral of *León* (ca. 1250-1305; p. 153), with its elaborate tracery and beautiful stained-glass windows, which formed the moving principle in the farther development of the Gothic style.

At *Avila* (p. 44) the massive E. apse of the cathedral is embedded in the battlemented town-walls of granite. The double ambulatory is supported by very slender columns; and the Auvergne arrangement of radiating chapels is adopted with unusual enthusiasm.

In the buildings of the 14th and 15th cent. the more strictly national features disappear, and a cosmopolitan air is given by the wealth of sculptured flowers and foliage, the delicately articulated profiles, and the complicated tracery. An effort at spaciousness ('espaciosidad') makes itself apparent in the octagonal additions to the choir; *e.g.* in the chapels of Sant' Ildefonso and Santiago at *Toledo* (p. 136), and the chapel of the Condestable at *Burgos* (p. 32). Among the most prominent churches of this period are in León, the cathedral of *Astorga* (p. 176); in Castile, the churches of Santa María la Antigua and San Benito in *Valladolid* (pp. 40, 42), the convent of Parral at *Segovia* (p. 120), and the parish-church of *Aranda del Duero* (p. 27); in Aragón, the cathedral of *Huesca* (p. 215); and in Navarre, where the French spirit prevailed, the cathedral of *Pampeluna* (p. 211). One of the most finished and able works is the cathedral of *Barcelona* (p. 238), designed by Fabre of Majorca. The cimborio of the cathedral at *Valencia* (p. 292), which is unique of its kind, with two rows of large traceried windows but unfortunately no cap, also dates from this period.

The 15th cent. opened with the foundation of *Seville Cathedral* (p. 402), within the limits of the old mosque. This cathedral, which is the largest Gothic church in the world but has no special significance of style, is perhaps the work of Dutch architects. All the buildings of the time of the 'Catholic Kings' are distinguished by their uniformity of style and their romantic magnificence. Inscriptions are used after the Arab fashion as ornamental motives. The nave of San Juan de los Reyes at *Toledo* (p. 144), founded by Ferdinand and Isabella as their sepulchral-church, was intended to excel all previous erections in magnificence; and the cloisters were planned on a similar scale. The large hospitals at *Granada*, *Santiago*, and *Toledo* were begun by Enrique de Egas (p. lii) to the order of the same monarchs. The close of the Gothic period in Spain was not unworthy of its past; the cathedrals of *Salamanca* (1513; p. 160) and *Segovia* (1523; p. 118) were begun by Juan and Rodrigo Gil de Ontañón still in the 16th century.

In Catalonia the evolution of the interior of the churches was affected by the influence of S. France (Toulouse, Carcassonne). In the effort after spaciousness and simplicity the naves were gradually made wider and wider (comp. the churches of *Manresa*, p. 249, of *Palma* in Majorca, p. 273, and Santa María del Mar at *Barcelona*, p. 244), until finally the aisles disappeared and were represented merely by a series of separate chapels, as in Santa María del Pino at *Barcelona* (p. 237) and the cathedral of *Gerona* (p. 224).

The alienation of taste from the geometrical severity of earlier Gothic art, the predilection for rich and realistic ornamentation, the extension of the mental horizon, the fermentation produced by the meeting of so many different styles, and finally the increase in technical dexterity led at the end of the 15th cent. to the erection

of a group of imposing buildings of extraordinary originality and picturesque charm. They mirror that mighty outburst of national feeling, which followed in the train of a series of unparalleled events that would have fired the imagination of a much more sluggish people. This group includes the façades of San Pablo and San Gregorio at *Valladolid* (p. 47), the cloisters of the latter, the façade of Santa Cruz at *Segovia* (p. 120), and the patio of the Infantado Palace at *Guadalajara* (p. 196), which resembles the creations of the 'Manuelino' style in Portugal (p. 504). Gil de Siloe (p. lviii), perhaps the most gifted ornamentalist of Spain, belongs to this pregnant epoch.

The unusual position assigned in Spanish churches to the priests' choir is an arrangement which, though dictated by liturgical considerations alone, has had important æsthetic results. Up to the 15th cent. (at Burgos as late as 1497) the choir was placed at the E. end of the church, but since that period it has been the rule to place it in the nave, a flagrant disregard of the groundplan of Gothic churches, for which independent architects would doubtless have provided by some modification of the traditional plans. These choirs, enclosed on three sides by high walls, wholly destroy the unity and perspicuity of the church-interiors. Decorated with an almost extravagant wealth of sculptural works, they form as it were a church within a church and reduce the nave to the functions of a mere shell. The only places left for the congregation are the arms of the transept (the *Entre los Coros*), and thence only can the beauty of the spacial proportions of the church be adequately surveyed. The sanctuary or Capilla Mayor was occupied by the 'Retablo', which was designed on a gigantic scale to be seen from a distance, and the consequence was that the E. end of the church, intended by Gothic architects to be the culminating point of the interior, lost practically its entire architectonic significance.

The practice of excluding the light more and more has had an even more prejudicial effect upon the church-interiors, especially since the modern revival of glass-painting. The plan of imitating the large windows of the cathedrals of N. France was soon found to be unsuitable for the sun-burnt land of Spain; hence the windows were at first walled up (as at *Avila*, p. 44), then replaced by very low or very narrow ones. Small churches of a later date are almost windowless. Their exterior is simple and bare like the buildings of the Orient. Within, a 'dim religious light' is shed upon the altar and its immediate environment.

When the **Arabs** came to Spain, they possessed no architecture properly so called. As a race, they were as deficient as the Spaniards in constructive ingenuity; their whole strength lay in their ornamentation. The *Mosque of Cordova* (p. 370), the oldest and largest Moorish monument in Spain, is a many-columned and originally

flat-roofed structure, the columns of which were brought from other buildings. This incomparable pile is destitute of plan; it has grown up in the course of two centuries from successive additions made to the original foundation of Abd-er-Rahman in 785. Its spacial effect, recalling the Ramesseum at Thebes in Egypt and several Indian temples, may be taken as an expression of the impulse towards conquest and expansion characteristic of the Mohammedan religion. Its plastic and mosaic ornamentation was entrusted to artists from Byzantium. From Byzantine art was evolved that characteristic grammar of form used in Mohammedan countries and apparent in the MOORISH MONUMENTS of Spain. These monuments, of world-wide celebrity, are various in kind, including mosques and synagogues, royal castles, baths, towers, and city-gates. The most striking edifice is, perhaps, El Cristo de la Luz in *Toledo* (p. 143), the mosque in which Alfonso VI. caused the first mass to be read after his capture of the city in 1085, a bold and brilliant cabinet-piece of Arab construction. Other specimens are the Casa de Mesa (p. 142) and the Taller del Moro (p. 147) in the same city, and the Aljafería at *Saragossa* (p. 208). The monumental creations of the Moorish dominion in *Seville* exist only in fragments or in reconstructions. Of the mosque, all that remains is the minaret (La Giralda; 1196, p. 400) and the N. portal of the Court of Oranges (Puerta del Perdón, p. 401). The Alcázar (p. 397) was renewed by Moorish architects under Peter the Cruel in the 14th cent., and again in the 16th by the Italian architects of Charles V. After the conquest of Seville (1248) Ibn al-Ahmar made *Granada* (p. 333) the capital of the last Moorish kingdom in Spain, and to this fragmentary relic of the Arab power, which clung to the soil for 250 years more, Spain owes the *Alhambra* (p. 346), that gem of the delicate fancy of the Moor, that realised vision of the Arabian Nights.

Even after the conquest of Granada the same style was carried on by the Moorish subjects of the Christian rulers, and its forms were applied to the buildings of the new kingdom. The Spaniards name this blending of Moorish and Christian art the ESTILO MUDEJAR. It is not, however, a new style or even a new modification of a style; it is simply an external application of somewhat incongruous elements to any kind of structure. The Arab taste has, however, exercised a strong influence even upon purely Gothic or Renaissance creations. The most interesting examples of this Mudejar style are the two synagogues at *Toledo* (pp. 146, 147), Santa María la Blanca of the 12th cent. and El Tránsito of the 14th. At *Seville* the Casa de Pilatos (p. 409) and the Casa del Duque de Alba (p. 410) show Moorish, mixed with Gothic and plateresque, elements. The Infantado Palace at *Guadalajara* (p. 195), built by JUAN and ENRIQUE GUAS, may by mentioned also.

The **Renaissance** or, in other words, the influence of the Italian art of the 15th cent., penetrated to Spain about the last decade of

that century and gradually superseded the then prevalent style of architecture. It was no movement from within. There was nothing to suggest that Gothic art was played out; indeed, several of its most brilliant achievements date from this very period. The causes of the revolution were rather external and political. The fact that many Spaniards of position were attracted to Italy to take part in the wars of the Italian cities had something to do with it; and another influence was the close relation between Spain and Rome.

The new style, which was introduced into Spain by her ecclesiastical princes, was called OBRA DEL ROMANO. The names of the Fonsecas, Mendozas, Riberas, Velascos, and other great families are associated with sumptuous erections, which inspired imitation and suggested new theories. The charm of the style was its novelty, supported by a conviction of the superiority of humanistic culture. We must presume also that taste had been increasingly refined by the active production of works of art of all kinds. The essential point of contact, however, was in the domain of decoration; artistic imagination, accustomed to Mudejar and Gothic ornamentation, recognized in the new style a new class of motives, enlarging its previous range. While the general frame of a building was left unaffected, the plastic decorative forms were translated, as it were, into the corresponding forms of the new idiom; obelisks took the place of pinnacles, palmettes were used instead of Gothic floral ornaments. One result was the invention of extraordinary but highly effective hybrid forms. An important example of this style is the coro of the cathedral of *Cordova* (p. 375), which was begun in 1523 in the Gothic style by HERNÁN RUIZ of Burgos and was completed by him and his son and successor of the same name in the rich and dignified forms of the new era. Elegance and delicacy of execution were particularly aimed at; the buildings suggest works in the precious metals, whence arose the term **Plateresque Style.** The 'plateros', or silversmiths, had also another and more direct connection with the history of art; for in the church-plate of the period, notably in the custodias made by the Arphe family, the change of taste from late-Gothic to the cinquecento style may be traced in all its gradations (comp. p. lxiv).

To the doctrinaire spirit of the later Renaissance, with its systematized mastery of the antique architectural forms, this rich decorative style presented itself as a hybrid mixture of the old and new. On those who are susceptible to pictorial charm in architecture the effect of the plateresque style may be described as dazzling. But it is no 'new birth', for the art affected was in full possession of its life and creative faculty; nor is it a 'revival of the past', for there is nothing like it in the past. Sometimes the Spanish Renaissance seems to us little more than a metamorphosis of the rich creations of the last flourishing period of Gothic, just as Gothic was regarded as the Christian substitute for the Mudejar style. The grammar of

form in these three styles (sometimes all represented in a single building) is as distinct as possible; the principle of covering superficial spaces with rich and fine fantastic and other ornamentation is common to all. The stream of invention was inexhaustible; hardly two buildings are to be found decorated on the same system.

The Renaissance entered Spain by numerous channels. Sumptuous tombs were ordered at Genoa or Carrara or were executed in Spain by Lombard or Florentine artists summoned thither for the purpose. The ornamentation of the castle of *Calahorra* (p. 328) was entrusted by Rodrigo de Mendoza to Genoese masters in 1510. The Marqués de Tarifa (p. 409), while on a journey to Palestine in 1520, ordered at Genoa the tomb-monuments of his parents, Enríquez and Catalina de Ribera (p. lxi). At the same time we note Dutch, Burgundian, and Spanish names among the most enterprizing and influential architects, who founded schools and conferred upon Spanish Renaissance a certain national stamp of its own.

The new style was first adopted in decorative sculpture applied to doorways, façades, windows, etc., and the first important buildings in which it was employed are due to **Enrique de Egas** of Brussels, architect of Toledo cathedral, who enjoyed a high reputation and had been born in the Gothic faith. He designed also the college of Santa Cruz at *Valladolid* (1480-92; p. 41), the hospital of Santa Cruz at *Toledo* 1504; p. 140), and the hospitals of *Granada* (p. 342) and *Santiago* (p. 189), the last of which has a church and four courts grouped around a central dome. — When Charles V., after his marriage with Isabella of Portugal, visited Granada in 1526 he decided to erect a royal residence on the hill of the Alhambra. The construction of this, the earliest cinquecento palace in Spain (p. 358), was entrusted to Pedro Machuca, a resident painter who was also a skilled architect. Machuca designed the curious circular court, with its double Doric arcades; the ornate S. portal was added by Niccolò da Corte of Genoa (p. 359).

Burgos in the meantime had become a centre of the new art, owing to the activity of **Diego de Siloe**, son of the Gothic sculptor Gil de Siloe (p. lviii), supported by his friend, the sculptor Bartolomé Ordóñez (p. lxi). Siloe was preeminent as a decorative artist (Escalera Dorada, 1519; p. 33). Cristóbal Andino, the first *rejero* of his time, was a master of the classical architectural styles. Philip Vigarní the Burgundian (p. lxii) also began his Spanish career at Burgos. Siloe was summoned from Burgos to Granada in 1520 in order to execute in the new style *(á lo romano)* the cathedral (p. 335) which had been designed on the model of Toledo by Egas. This edifice was a counterpart to the church of St. Eustache at Paris. Siloe remained in control of the ecclesiastical architecture of Granada until his death in 1563. The transept and the cloister-portals of San Jerónimo (p. 343) and some of the doors of the cathedral (p. liv) were the models for numerous portals and façades

(such as that of Santa Ana, p. 340) to which Granada owes not a little of its picturesque physiognomy. Siloe designed also the cathedral of *Málaga* (1538; p. 385).

In *Seville* the name of **Diego de Riaño** (d. 1533) is associated with the founding of three sumptuous edifices, the erection of which, however, occupied almost an entire century — the city-hall, the Sacristía Mayor, and the Sala Capitular of the cathedral (pp. 408, 406). The city-hall, begun in 1527, is one of the finest monuments of its kind; every detail of its ornament and every statue repay inspection (comp. p. lxii). The little-known towns of *Ubeda* and *Baeza* (p. 326) richly repay the architectural visitor. The boast of Baeza is its town-hall, while the church of Santa María at Ubeda, with a circular apse in the style of Granada and a façade covered with statuary, has conferred celebrity on Valdevira, the first architect employed on the cathedral of *Jaén* (p. 363). The old town-hall of *Jerez* was built by Andrés de Ribera (p. 428). The former university of *Osuna* (p. 379) is a noteworthy example of somewhat later date. The N. façade of the transept of the cathedral of *Plasencia* (p. 459) belongs to the same class.

In Castile the classic sites are Salamanca, Alcalá de Henares, and Cuenca. Though many of the monumental buildings of *Salamanca* were destroyed in the War of Liberation, that city still possesses San Esteban (p. 163), the Espíritu Santo (p. 164), the Colegio del Arzobispo (p. 164), and the Casa de las Conchas (p. 160). The gem of the style is the façade of the university (p. 163), a curious feature in which is the correction of the perspective by increasing the scale of the ornamental details towards the top. *Alcalá* (p. 195) shows itself the peer of Salamanca in the College of Card. Ximénez, by Alonso de Covarrúbias, son-in-law of Enrique de Egas. The same artist is responsible for the archiepiscopal palace at Alcalá (p. 195) and the chapel of the Reyes Nuevos and the Alcázar at *Toledo* (pp. 136, 148). The wooden doors of the Portal of the Lions at *Toledo Cathedral* (p. 131) were carved by Diego Copin '*the Dutchman*', while the bronze outside is by Villalpando (p. liv). More imposing in conception and delicately fanciful in detail are the works of Xamete in the cathedral of *Cuenca* (1546; p. 306), the carved doors of which may be described as Flemish pictures in wood. A group of artists were busy under Juan de Badajoz at *León* (convent of San Marcos, p. 156) and *Carrión de los Condes* (p. 150). The style was introduced to *Santiago* through the art-loving Fonsecas (p. 188). *Madrid*, also, has a specimen of the style, though not one of its masterpieces, in the Capilla del Obispo in the church of San Andrés (monument and retablo, 1524-35; see p. 104).

In the earliest examples in the Italian style we observe the dignified and pure forms of Tuscan and Lombard quattrocentists, as for example on the lower stages of the N. tower of the cathedral

of *Murcia* (p. 316), built by MATTHIAS LANG of Salzburg, and on the façade of the lunatic asylum of *Granada* (p. 342), by GARCÍA DE PRADAS, who was employed also on the castle of Calahorra. But the Spanish imagination was more captivated by the GROTESQUE STYLE or ESTILO MONSTRUOSO, which quickly superseded wherever it appeared all the other ornamental forms in use at the beginning of the century. The earliest-known example of this style is shown in the choir-stalls of *Burgos Cathedral* (1507; p. 32), by VIGARNÍ (p. lxii). The name of ALONSO BERRUGUETE (p. lxii) is traditionally accepted as typical of the grotesque style, and the extravagant and caricature-like conceptions of this artist certainly impress themselves upon the attention. But the worthiest and most imaginative development of the style is shown in the works of DIEGO DE SILOE (p. lii) on the N. side of the cathedral at *Granada* (p. 335), which are characterized by an inexhaustible fantasy, a rhythmical stream of movement, a unity of general effect combined with a constant flux of motives, ebullient vitality, and a whimsical use of details borrowed from natural history.

A reaction against this ornamental orgy was inevitable; the buildings of Philip II. are characterized by their ESTILO DESORNAMENTADO. FRANCISCO DE VILLALPANDO (d. 1561), a master of the plateresque style and designer of the reja and the pulpits of *Toledo* cathedral (p. 132), translated Serlio's great work on architecture. About the middle of the century BUSTAMANTE built the Hospital de Afuera in *Toledo* (p. 141). This was the precursor of the Escorial, which was begun by JUAN DE TOLEDO and completed by **Juan de Herrera** (1530-97). Herrera's hand may be traced also in the Alcázar at *Toledo* (p. 148) and in the N. portal of the Alhambra palace (p. 359). This severe and restrained style announced itself as the restoration of the true Græco-Roman art, after a period of Gothic barbarism; it aims at effect through proportion alone and condemns ornamentation and individual inventiveness. The Doric was its favourite among the classic styles; but it misses picturesque charm by its tendency to multiply flat spaces.

It is beyond the purpose of this introduction to trace the later developments or borrowings of architectural taste in Spain. They follow a course analogous to similar developments in other countries; the various monuments have little individual value, and little more is required than to assign them to their particular classes. Buildings designed in a spirit of chastened and mature art will generally be found to be the work of Italians or Frenchmen; the Spaniard still vindicates his character only in the domain of the extravagant and the amazing. The most imposing example of the BAROQUE STYLE is the new palace of the Bourbons at *Madrid* (p. 96), designed by JUVARA and executed by SACCHETTI, who is responsible also for the Palace of San Ildefonso (p. 122). The ROCOCO STYLE has bequeathed to us the façade of the cathedral at *Murcia* (p. 316)

and the boldly fantastic façade at *Santiago* (p. 186). So many ecclesiastical monuments were destroyed to make room for the productions of CHURRIGUERA (p. lxix) that his name became a sound of horror to lovers of church antiquities; in Germany he is to this day studied as a mystagogue of the delirium of ornament. In the chapel of St. Thecla at *Burgos* (p. 33) he has boldly thrust his personality between the middle ages and the Renaissance. The Cartuja at *Granada* (Sagrario, p. 343), an example of S. Spanish fantasy, owes much of its effect to the beautiful Sierra Nevada marble of which it is composed. The return to sobriety which followed this style may be enjoyed in works like the church of the Salesas Viejas (the modern Palace of Justice) at *Madrid* (p. 85) and the university of *Santiago* (p. 190).

The two central provinces of Spain, owing their name to the number of their mountain fastnesses, might naturally be expected to prove the promised land of feudal castles. As a matter of fact many travellers return from Spain without having seen anything of this kind beyond shapeless heaps of ruins. In no country has absenteeism been so fateful for the seats of the nobility. But at almost every ancient place in Andalusia we find massive alcázars, rising beside or above the modern towns, recalling the racial struggle of the past. The residences of the nobility must be sought for in the towns. Among the most important of these may be mentioned the late-Gothic palace of the Benavente at *Baeza* (p. 328), the mansions of the Medinaceli at *Cogolludo* (p. 196), of the Velascos and Mirandas at *Burgos* (p. 36), of the Mendozas at *Guadalajara* (Infantado Palace, p. 1), of the Borgias at *Gandía* (p. 303), the Casa de Pilatos at *Seville* (p. 409), the Casa de Castril at *Granada* (p. 340), the palaces of the Montereys and others at *Salamanca* (p. 164), and the palace of Archbp. Fonseca at *Alcalá* (p. 195). The palace of the dukes of Alba near *Alba de Tormes* (p. 166) is now an imposing ruin. The château of the Fonsecas near *Coca* (p. 48), a jewel of art when complete, is still enchanting as a ruin.

b. Sculpture.

The sculpture of Spain is the branch of national art least known beyond the bounds of the country. Its beginnings must be sought in the early-Christian period. Built into the walls of the presbytery of the church of San Feliú at *Gerona* are four early-Christian sarcophagi and two Roman ones (p. 225). But then follows, as in Italy, a long night of which nothing is known. There are few sculptures left that can, on any serious grounds, be referred to the Visigothic period. Those who take an interest in the relics of the first centuries of the Reconquista should make a pilgrimage to Asturias and study the contents of the Cámara Santa at *Oviedo* (p. 172), and they should examine also the ivory crucifix of the Cid at *Salamanca*

(p. 161) and the reliquary of St. Millán in the *Rioja* (1035; p. 214). The archæological museum at *Madrid* (p. 87) also repays a visit.

The existence of works in stone cannot be proved before the 11th cent., and the barbaric masons' work on portals, fonts, and tombs hardly allows us to speak of an art of sculpture before the second half of the 12th century. Even then it is long before the *Canteros* and *Entalladores* reach anything beyond a very low level. It may be assumed that the better products of the 13-14th cent. are almost all of FRENCH or ITALIAN origin, even when no foreign names are mentioned in connection with them. And this assumption is supported by the congeniality of these sculptures with those of countries in which they are the outcome of a continuous history, whereas in Spain the instances of better work are conspicuous by their isolation above the inferior level of the general development.

The first attempts in sculpture in stone are found in the N.W. and in the district of the Pyrenees, as in *San Salvador de Leire* in Navarre, in San Pedro at *Huesca* (lunettes, p. 216), at *Ripoll* (portada, p. 227), and in San Pablo del Campo at *Barcelona* (p. 236). Fragments of earlier buildings have been rescued by being immured in the façade of San Isidoro at *León* (p. 156) and on the S. side of the cathedral of *Santiago* (p. 186). The figures of the 12th cent. are generally mere puppets, even those on the royal monument at *Najera* (p. 214), erected by Sancho III. (1157) in honour of Doña Bianca. *Barcelona* was a wealthy city, dominating the commerce of the Mediterranean; but the sarcophagus of St. Eulalia in the cathedral (1327; p. 240) shows how easily its art-cravings were satisfied even at the beginning of the 14th century.

One of the most far-reaching influences from the N.E. was that of the GREAT ECCLESIASTICAL ORDERS, especially that of CLUNY. It, therefore, need not astonish us, if we find works of great excellence standing, as it were miraculously and without intermediary, alongside the barbarous attempts just noted. The Pórtico de la Gloria of *Santiago de Compostela* (p. 186) is undoubtedly as foreign in origin as the church itself; the name of the architect is recorded as MAESTRE MATEO (1188). The admirable terracotta statuettes in the S. portal of San Vicente at *Avila* (p. 46) belong to the 13th cent., to judge from the identity of their style with that of the rich stone arca of the saint, the finest work of its kind, in the interior of the church. The imagination of the Romanesque stone-cutters may be admired in the cloisters and churches of the 12-13th centuries. It fairly ran riot in the capitals of the columns, where Biblical scenes and purely decorative motives alternate with beast-fables, fantastic monsters, and scenes from human life (*Lérida*, p. 252; *Elne*, p. 222; *San Cugat* near Barcelona, p. 247). The cathedral of *Tarragona* (p. 265) furnishes a unique opportunity for an almost complete survey of Spanish art-styles from the early-Christian days (sarco-

phagus in the façade) down to the baroque period. Even the Moorish mihrâb (?) is represented. The door to the cloisters (p. 267) is adorned with a notable pre-Gothic work in marble.

Though Romanesque or even quite rude figures are found in monuments of a pronounced Gothic style as late as the 14th cent., it is none the less true that the NORTH FRENCH STYLE had made its entry here and there in the second half of the 13th century. Its entire development may be followed from that period onwards, often in examples of great excellence. — Now, the outworn forms of a tradition of a thousand years were at last shaken off; now, a modern style arose for the first time based upon a genuinely creative activity and inspired by models taken from life; and now, for the first time, it is possible to hope for real artistic delight.

The cloisters and portals of the cathedral of *Burgos* (pp. 33, 34) form an admirable museum of sculpture, from the somewhat stiff and constrained style of the 13th cent. (Apostles' Door) down to the graceful ease of the 14th century. The exact dates are, however, unknown. Both dates and stone-cutters' names are known in the case of MAESTRE BARTOLOMÉ's Apostles (1278) at the main door of the cathedral of *Tarragona* (p. 266), which CASTAYLS, a century later (1375), could complete only by clumsy imitations. They are stiff as columns in their attitude, but are not destitute of new elements both in features and drapery. Those in the W. portal of San Vicente at *Avila* (p. 46) are mummy-like caricatures; even those on the external wall of the choir of *Toledo Cathedral* (p. 131) are comparatively rough and jejune.

This French style also prevailed in Navarre: *Olite* (p. 211), *Sangüesa* (p. 213), *Estella* (p. 214). The Claustro of *Pampeluna* (p. 212) is little inferior to that of Burgos. The style spread over the whole peninsula. It is seen at once in the cathedrals of Basque *Vitoria* (p. 16) and of *León* (p. 153) and *Valencia* (N. portal, p. 292).

The best of the ideal works are the statues and statuettes of the Madonna. St. Ferdinand's ivory Virgen de las Batallas at *Seville* (p. 407) is, perhaps, the earliest work of this kind brought to Spain. Among these Madonnas are works full of dignity and sweetness, of genuine beauty and plastic feeling. They are to be seen over the altars of chapels, in gateways, or in large retablos, as at *Tortosa* and *Palma* (behind the modern altar). The cathedral at *Plasencia* (p. 460) and many other churches contain several images of the Virgin. Good examples are found at *Toledo* (p. 131), *Sigüenza* (p. 196), *Gandía* (p. 303), and *Sagunto* (p. 285). Gems among smaller works of art are the reliquary at *Seville*, known as the Tablas Alfonsinas (1274; p. 406), and the silver plating of the high-altar in the cathedral at *Gerona* (1348; p. 225).

Statues on tombs are very numerous, but down to the middle of the 15th cent. they generally have typical features devoid of indivi-

duality. The finest specimen of portrait-sculpture is the tomb of St. Ferdinand and Beatrice of Swabia, in the cloisters of *Burgos* (p. 34). The statue of Diego de Anaya (d. 1437) at *Salamanca* (p. 162) is still quite ideal in its treatment. The monument of Archbp. López de Luna (d. 1382) in the Seo of *Saragossa* (p. 204), is a masterpiece. *León*, *Palma*, and *Puig* are rich in similar monuments.

In the last third of the 15th cent. there took place a REVOLUTION IN STYLE, helped by the widespread mastery of the technical part of sculpture and by Netherlandish influences. The characteristic features are more emphasized, the gestures more spontaneous and more individual. Waved lines give place to broken ones, rounded surfaces to sharp-edged ones. The realistic tendency is, however, not as yet marred by a loss in intellectual and æsthetic content; so far it rather heightens the faculty of representation.

We now for the first time find genuine portraits, though undoubtedly an attempt at portraiture is evident in many earlier works. For those who are more or less conversant with Spanish history the tombs of this period afford inexhaustible entertainment. They present to us with the greatest vitality and distinctness the men of a time when the activity of the nation was at its highest and its growth in full development. In the long line of tombs in the great cathedrals it is often easy to pick out one which, as it were, fixes and embodies the zenith of the nation's life. At *Seville* the first perfect portrait-statue is that of Archbp. Juan de Cervantes (d. 1453), by LORENZO MERCADANTE DE BRETAÑA (p. 405).

A selection of the most admirable tombs alone would make a long list. **Gil de Siloe,** father of Diego (p. lii), produced at *Burgos* a number of tombs that rank among the most important sculptures of the late mediæval period. These include the monument of the learned Bishop Alonso de Cartagena (d. 1456) in the cathedral (p. 32), and those of Juan II. and his consort and of Prince Alfonso in the Cartuja de Miraflores (p. 38). The tombs of Bernardo Díaz de Fuente Pelayo (d. 1492), in the cathedral (p. 33), and of Don Juan de Padilla and his wife, in the museum (p. 30), date from the same period. Others that may be mentioned are the monuments of Charles III. of Navarre and his wife in *Pampeluna* (p. 212); Don Alvaro de Luna, by PABLO ORTITZ (1489), at *Toledo* (p. 136); Juan de Grado, at *Zamora* (p. 166); Card. de San Eustaquio, in *Sigüenza* (p. 197); Raymond Lully, by SAGRERO, in San Francisco at *Palma* (p. 275). Among the numerous idealized figures may be mentioned the 13 statues of the Chapter House at *Tarragona* (p. 267), those of the Lonja of *Palma* (p. 274), and those in the convent-church of *Oña* (p. 26); the retablo in San Gil at *Burgos* (p. 36); and finally two works by Gil de Siloe, viz. the retablo in the Cartuja de Miraflores (p. 38) and the magnificent example in the trascoro of the cathedral at *Palencia* (p. 150).

In the Mediterranean districts where the Limousin dialect is

spoken the INFLUENCE OF ITALY is stronger than that of France. Since the end of the 14th cent. a style became prevalent here, which, while clearly showing its Gothic origin, has also a distinct local flavour. The retablos are often of moderate size and contain reliefs enclosed in flat frames of rich Gothic ornamentation. The small church of San Lorenzo at *Lérida* (p. 252) possesses three such retablos. The alabaster panels of the trascoro of the cathedral of *Valencia* (1466; p. 293) recall the works of Ghiberti. The museum of *Lérida* (p. 252) contains the fragments of noble works that bear testimony to the flourishing state of this branch of art in Catalonia at the close of the middle ages. The plastic talent of the Aragonese, afterwards so astonishingly illustrated, here already shows proofs of its existence. Great things were accomplished in the creation of idealistic and profoundly sympathetic forms, which at the same time were completed with the help of the most naïve and individual studies of nature. At the head of their class stand two works of PERE JOHAN DE TARRAGONA: the retablo mayor of the cathedral of *Tarragona* (p. 267), with its colossal statues of the Madonna, St. Thecla, and St. Paul (begun in 1426), and that of the Seo of *Saragossa* (p. 204) with the Adoration, Transfiguration, and Ascension.

The earliest and largest work of sculpture imported from Italy to Castile (about 1440) is the marble retablo of the Cartuja of *Paular* (p. 123). This work, executed at Genoa to the order of Juan II., includes 56 groups in relief and 33 statuettes. The traces of two hands of different degrees of skill are apparent in the workmanship.

The Castilian, Andalusian, and Portuguese works of this period present a strong contrast to these creations, so simple in their arrangement and inspired by such an Italian feeling for form. The dry and meagre figures, the jejune and often even repellent conception would be enough to betray the presence of colonies of NORTHERN ARTISTS, even if their names were wanting. A classical example is the Door of the Lions, by ANNEQUÍN DE EGAS of Brussels, in the cathedral of *Toledo* (p. 131).

The principal works in this *genre* of sculpture — low-German in origin but quickly acclimatized — are the huge retablos of the cathedrals of *Toledo* (p. 133), by ENRIQUE DE EGAS and PEDRO GUMIEL, and *Seville* (p. 402), begun by DANCART. They represent a very considerable amount of creative thought and power of representation, and could not be overlooked in any satisfactory history of early-Flemish sculpture. The general effect of these retablos is, however, less fortunate; and an examination of their details is fatiguing. The artists have not divorced themselves from forms evolved for use in spaces of more modest dimensions; the desired amplitude is attained by the mere multiplication of units. Perhaps the most eminent of the sculptors who succeeded Dancart on the

retablo at Seville was JORGE FERNÁNDEZ ALEMAN (p. lxxiv), the creator of the Pietà. Later portions show Italian workmanship. More pleasure may be obtained from a study of the choir-stalls by NUFRO SÁNCHEZ (1475; p. 404), whose vein of invention and humour recalls the South German masters. The reliefs and marquetry-work of such sillerías form one of the richest pages in the history of carving. Those at *Plasencia* (p. 459) by M. RODRIGO ALEMAN, are marked by great daring. The manner of the German school is seldom more characteristically illustrated than in the works of the Spanish PEDRO MILLÁN, the sculptor of the terracotta statuettes in the two W. portals of *Seville* (p. 407) and also of the noble Virgen del Pilar (p. 407). He, moreover, furnished the models for the small figures on the beautiful portal of Santa Paula (p. 410), which were executed in terracotta by NICULOSO of Pisa, who made also the curious terracotta altar in the Alcázar (p. 400).

The flourishing and multiform plastic art of Spain in the 15th cent. was invaded during the last decade of the century by the noble forms of the early Italian **Renaissance**; and, thanks to a taste refined by the busy practice of art, they found not only an enthusiastic but also an intelligent welcome. It must not be assumed, however, that the large figure-sculptures of the new dispensation were on a distinctly higher level than their predecessors. The new elements of taste and study (*e.g.* anatomical and classical) made their way but slowly; neither in observation of nature, nor in expression and character, nor in the gift of narration and the power of adaptation to the space at command, and least of all in the harmony of its spirit with the environment, is the Renaissance sculpture entitled to look down on what had gone before it. Indeed the Renaissance of this period is responsible for the most baroque aberrations of taste that the art has to offer.

Few works by the great Italian masters of the period found their way to Spain. The cathedral at *Badajoz* (p. 467) contains a relief of the Madonna in the style of Donatello (also to be seen elsewhere) and an elegantly ornamented Venetian brass with the characteristic figure in relief of Diego Suárez de Figueroa. The Italian marble-cutters were mainly occupied in the production of sumptuous MONUMENTAL TOMBS. The mural monument of Archbishop Mendoza in the cathedral of *Seville* (p. 405) was executed by MIGUEL of Florence about 1509. By the same artist is the terracotta relief over the Puerta del Perdón, representing in stormy fashion the Expulsion of the Money Changers and the Annunciation between large figures of SS. Peter and Paul (1519; p. 401). The monument of P. González de Mendoza (d. 1495) in the Capilla Mayor of the cathedral at *Toledo* (p. 133), with the Madonna in the lunette, is absolutely Florentine, perhaps owing something to Andrea Sansovino. The richest examples of this class, and indeed of Renaissance sculpture

in general, are the two Lombardic monuments by *Genoese Masters* in the University Church of *Seville* (p. 411): that of Pedro Enríquez de Ribera (d. 1492), by Antonio de Aprile, and that of his wife Catalina, by Pace Gazini. The altar of the Capilla de Escalas, in the cathedral (p. 407), erected by Balt. del Río in 1539, is also of Genoese workmanship. The statues of the Constable and his wife at *Burgos* (p. 33) are mainly admirable for the industry displayed in the representation of their dress. The cathedral of *Murcia* contains a large relief of the Adoration of the Shepherds (p. 316); the figure of the Virgin in the baptistery is later.

There is a whole series of monuments of prime historical interest in which all the forms and motives of this style are represented: medallion-reliefs, statuettes, garlands of fruit, winged lions and griffins at the corners. These various details were often executed at Carrara by specialists of unequal skill under the superintendence of one artist-in-chief. Domenico Fancelli of Florence was summoned to execute the monument of Ferdinand and Isabella in the Capilla Real at *Granada* (p. 338) and that of their only son, Don Juan (d. 1497), in the church of St. Thomas at *Avila* (p. 45). The latter is distinguished by the purity and beauty of its style. Of the same school are the Altar of St. Catharine and the seated figure of Bishop Alfonso Tostado de Madrigal (d. 1455) in the cathedral of Avila (p. 44). These monuments met with such approval that the executors of Card. Ximénez (d. 1517) decided to employ the same artist for that statesman's monument in the chapel of the university at *Alcalá* (p. 195). On Fancelli's death the execution of this work was entrusted to **Bartolomé Ordóñez,** who had settled at Barcelona but undertook this task at Carrara, with the help of Italians. Ordóñez died in 1520 at Carrara and left three other unfinished monuments, which were completed by Italian marmorari and shipped to Spain. One of these was that of Philip the Handsome and Juana la Loca in the Capilla Real at *Granada* (p. 338). Similar works are the monument of Archbp. Alfonso de Fonseca (d. 1512) in the Ursuline church at *Salamanca* (now pulled down), the four Fonseca monuments at *Coca* (pp. 48, 49), and the monument of Francisco Ramírez and Doña Beatrice in the Concepción Jerónima at *Madrid.* There are two fine reliefs by Ordóñez, whom Francisco de Holanda called the 'Eagle of Relief', on the trascoro of the cathedral of *Barcelona* (p. 240), which promised to be a Spanish counterpart of the Cappella del Santo in Padua, but unfortunately remained a fragment. Other contemporary Lombard masters are authors of the monuments of Bishop Albornoz of Avila (d. 1514), in the cathedral of *Toledo* (p. 136), of Bishop Francisco Ruiz (d. 1528), in San Juan de la Penitencia in the same city (p. 148), and of the altar with the monuments of the Ayala family in San Lorenzo at *Santiago* (p. 190).

The greatest of the foreigners who made the Renaissance style

at home in Spain was **Philip Vigarni**, surnamed DE BORGOÑA (d. 1543), a native of Langres in Burgundy. He received his training as a carver of images in France, and it was by travelling that he acquired his knowledge of the forms of the Italian style and his insight into their grace and dignity. He seems to have made his first appearance in Spain at *Burgos*, where he executed the many-figured reliefs of the Passion on the Trassagrario (p. 32), perhaps the most pregnant work of this period of transition. Kindred works are the retablo of the Constable's Chapel, which charms by its naïve realism and the beauty of its heads, the monument of Bishop Acuña, and the retablo in the Chapel of St. Anne, the first by an unknown hand, the two last by Diego de Siloe (p. 33). In the dome, with its statues, Vigarní appears in the capacity of architect (pp. 30, 31). Later he was employed by Card. Ximénez in the choir of the cathedral of *Toledo* (p. 134), and designed the retablo of the Capilla Real at *Granada* (p. 338).

Diego de Riaño (p. liii), who designed the city-hall of *Seville* and began the Sacristía Mayor of Seville cathedral (p. 406), devised a new scheme of decoration, in which the main emphasis was laid on the statuary. In addition to the grotesque reliefs in friezes and on the shafts of pilasters, the soffits of the arches, the spandrels, the half-domes, and the domes were all covered with statues. In the last case they were arranged as radiating from the centre. These light and colourless rooms, enlivened with a world of fantastic, historical, and sacred forms, illustrate the enthusiasm that then prevailed for the plastic art. **Martin Gainza** (d. 1556), Riaño's successor, who completed the sacristy after the plans of the latter, in 1541 designed the Capilla Real (p. 406), the walls of which are articulated with massive pilasters, resembling candelabra; the apse and dome are adorned with tapering coffers and busts. A remarkable analogy in another domain of art is afforded by the bronze tenebrario with its 15 statuettes (p. 406). — The façade of Santa María at *Ubeda* (p. 328; with a representation of the Transfiguration) is by VALDELVIRA, the sacristy is in the style of that at Seville. — The barrel-vaulting of the sacristy of the cathedral of *Sigüenza* (p. 197) is adorned with rosettes and with 300 heads, no one of which is a repetition of another — probably the 'bravura piece' of the principle of versatility. The pulpit of the same church is one of the best of the style in Spain.

The INFLUENCE OF MICHAEL ANGELO is perceptible even in the first epoch of the Spanish Renaissance, but in the second half of the 16th cent. it attained a height elsewhere unknown out of Italy. His works appealed to the Spanish feeling for the serious, the dignified, and the deeply emotional. The name of **Alonso Berruguete** (ca. 1480-1561), thanks to his position at the court of Charles V. in Valladolid, has become typical for this whole period, and especially for the Grotesque Style, though that was known in

Spain at least twelve years before his return (1520). Of his stay in Italy we know little beyond a casual mention in the letters of Michael Angelo relating to the Pisan cartoon. Like other wandering artists, however, he seems to have been susceptible to the dominating artistic influences of the country he visited. He completed a St. Jerome by Filippino Lippi; his paintings show that he was an admirer of Andrea del Sarto and Raphael. Some of his sculptures (in his native town, *Paredes de Nava*, p. 152) reveal him as a student of the antique; his St. Leocadia, from the Puerta del Cambrón, now in the cathedral-treasury at *Toledo* (p. 138), is a reproduction of a Muse. In the bust of Juanelo, the engineer (p. 144), and in the statue of St. Secundus (*Avila*, p. 46) he appears as an accomplished maker of portraits in marble. In the interim he fell into the most extravagant mannerism, and his statuettes at San Benito in *Valladolid* (p. 41) suggest the inspiration of over-excited nerves. In these works his personality appears to us in faltering outlines only. But his chief work, the alabaster statuettes in the coro (Epistle side; 1548) of the cathedral of *Toledo* (p. 134), shows how deeply he had steeped himself in the spirit of Michael Angelo. His power of inventing expressive attitudes, arranged according to the principle of contra-position, marks him as far superior to the monotonous and exhausted Borgoña. A similar vein of fertility is shown in the countenances of the busts with which he adorned the court of the Colegio del Arzobispo at *Salamanca* (p. 164). The monument of Archbp. Tavera in the Afuera Hospital at *Toledo* (p. 141) was finished after the death of the artist, and the head was modelled from the death-mask. The scenes on the sarcophagus are examples of a then widely current and mannered style of bas-relief, which was probably derived from a study of Donatello. Of a similar nature are the rich wooden panels in the sacristy of *Murcia* (1525; p. 316). Among the most admirable works of this style is the many-figured alabaster retablo of St. Barbara in the sacristy of the cathedral of *Avila* (p. 45); its perfect technical finish would seem to indicate Berruguete himself as the author. As graceful examples of smaller sculptures may be instanced the lecterns (atriles) by Nicolás de Vergara and his son, in the choir of the cathedral of *Toledo* (p. 133), and the chorister's desk (facistol) by Bart. Morel (1570), at *Seville* (p. 404).

The most famous of the wandering artists of this period is **Pietro Torrigiani,** the Italian sculptor to whom England owes the monument of Henry VII. in Westminster Abbey. In Spain a Madonna and the penitent St. Jerome from the convent of San Jerónimo (now in *Seville Museum*, p. 415) are ascribed to him; the imposing figure of the latter served the Andalusian sculptors in some sort as a canon for the delineation of muscles and for proportions. On the other hand groups like the allegories on the church of the Hospital del Sangre at *Seville* (p. 412) and the Caridad in the cathedral at *Granada* (p. 337)

are works of the developed Renaissance. The crucifix of BENVENUTO CELLINI in the *Escorial* (p. 113) was a gift of the Duke of Tuscany. By far the most important work of the Italian Renaissance in Spain, and also the masterpiece of its author, is the monument of the Viceroy Raimund Cardona by GIOVANNI DA NOLA, in the church of *Bellpuig*, near Lérida (p. 250).

The importation of Italian works went on under the successors of Philip II., but merely for the use of the court and of a few eminent prelates. The needs of the church were supplied by the resuscitation of the art of painted wood-carving. The Milanese artists LEONE LEONI (Arezzo) and his son POMPEO furnished the *Escorial* with its statues of Charles V., Philip II., and their families, and with the figures of saints at the high-altar (p. 111). *Aranjuez* shows marble fountains by ALGARDI and others (pp. 125, 126). In the 17th cent. *Madrid* was enriched by the large bronze equestrian statues of Philip III. and Philip IV. by PIETRO TACCA, a pupil of Giovanni da Bologna (pp. 101, 95). These, however, exercised no influence on Spanish art.

Among the smaller specimens of the sculptor's art the first rank is taken by the CUSTODIAS (monstrances, pyxes), which almost no large city-church in Spain is without. These are idealistic, tower-like structures, in which the architectonic fancy of the metal-worker could find scope unhampered by constructive conditions. One of the largest and purest in style of the Gothic period is that in *Gerona* (p. 225); that in the cathedral of *Barcelona* (p. 240) is similar. The 16th cent. was, however, the classic period of this branch of the silversmith's art. During this century the dictators in the domain of church-plate were the **Arphes**, a Spanish family of German origin, who produced the custodias for most of the larger churches. ENRIQUE DE ARPHE, who worked in the late-Gothic style, is responsible for those in *Cordova* (1513; p. 376) and *Toledo* (1524; p. 138). His son ANTONIO adopted the principles of the early Renaissance (*Santiago*, 1544; *Rioseco*, 1585; pp. 188, 27). The most celebrated member of the family was, however, JUAN (b. 1523), grandson of Enrique, the creator of the custodias of *Avila* (1571; p. 45), *Seville* (1580-87; p. 406), and *Valladolid* (1590; p 40). He was also the author of a didactic work (Varia Conmensuración; Seville, 1585), in which he laid down, in prose and verse, the principles of the cinquecento style in which he worked. The custodias of *Palencia* (p. 150) and *Cadiz* (p. 438) are later in date.

A curious page in the history of sculpture is filled by the **Kingdom of Aragón.** No other instance is known of a land where sculpture flourished so long while the sister-art of painting was practically neglected. The continuous development of the art through four generations is also unusual for Spain. We can here trace the transition from the later mediæval style, with its solemn serious-

ness and dignified realism, to the sensuous feeling for beauty of the Italian Renaissance; we can farther note the influence of the great forms of antique art and of the violent poses of Michael Angelo, and finally study an acclimated national style built up of all these elements, of which the base is formed at one time of strong emotion, at another of a cold and measured dignity. The ornamental element here remains in the background, but this province shared in the general enthusiasm for the 'grotesque style', as is evinced, *e.g.*, in the Casa Zaporta formerly at *Saragossa* (1550; p. 206).

The most prominent figure in the Aragonese school, and one of the greatest sculptors of Spain, was **Damian Forment** (d. 1533), said to be a native of Valencia, where he appears as one of the purest representatives of the Italian taste. His short career gave him time for only two large works in alabaster, and of these only one shows him in the maturity of his power. In the retablo of the Virgen del Pilar at *Saragossa* (1511; p. 205), with its three large groups, and a predella containing seven smaller ones, it is evident that his talent is still plastic; between the two parts of the work he has made a complete revolution in style. The larger groups (Birth, Purification, and Assumption of the Virgin) are characterized by a bold and candid realism; the figures are heavy and closely packed; the drapery is painfully studied. It is obviously intended as a contrast to the emaciated and spiritual forms of the Gothic style and to eclipse the retablo in the sister-church of La Seo. In the predella, on the other hand, we are surprized to meet a free style marked by cool and smooth elegance, cheerful and beautiful forms, rounded ovals, light and clinging drapery, melting charm, and perspicuous grouping. This complete change was explained by his contemporaries as being due to the return of Berruguete (p. lxii) from Italy. — The second retablo, at *Huesca* (p. 215), is marked by a wholly modern vein of refined and sensuous charm, such as is obvious in scarcely any other work of Spanish art. Damian appears to have possessed not only the classic training of the Humanists, but also their self-appreciation; he calls himself 'the rival of Phidias and Praxiteles', and the fact that he was allowed the unheard-of privilege of inserting life-size medallions of himself and his wife in the base of both works shows that the popular estimation of him coincided with his own. The solemnity of the scenes of the Passion is, as it were, veiled by the sense of the beautiful that prevails in these groups. He seems to have paid little attention to the decorative part of the work; and the frame is in the Gothic style.

Alongside of Forment stands **Diego Morlanes**, who completed the portal of the convent-church of Santa Engracia at *Saragossa* (p. 209), begun by his father JUAN in 1505. It is adorned with nobly individualized statues of the Madonna and the 'Catholic Kings', and is conceived, both as to figures and ornamentation, in a style of classic dignity. The Chapel of St. Bernard in the Seo

(p. 204), with the monument of Archbp. Fernando de Aragón and his mother, is the best example of his opulent style, in which the figures and the decoration, fancy and realism, the ideal and the individual all receive a well-balanced measure of attention. Different hands are, however, recognizable in the execution; the tomb of the bishop recalls Forment, the Last Judgment in the lunette is ascribed to *Becerra* (p. lxvii). The works of TUDELILLA (trascoro, p. 204) are plastic decoration of a mannered and professional stamp, with a mingling of the sacred and the profane.

The church of the convent of *Poblet* (p. 269) was once a treasure-house of mediæval and modern sculptures. Since 1835, however, this miracle of princely piety and pomp has been merely a monument of repeated outbursts of revolutionary fury. A few works were carried off safely to Tarragona. The lower part of the enormous alabaster retablo of 1525 has been sadly mutilated. Fresher and more attractive is the sumptuous portal of the church of the Virgin at *Calatayud* (1528; p. 198), by JUAN DE TALAVERA and ETIENNE VERAY.

After the middle of the 16th cent. a style was evolved which corresponds more or less to the **Developed Renaissance** of Italy. From the point of view of art Aragón and Castile now form one large territory. This epoch was marked by a revolution in ecclesiastical taste that is peculiar to Spain. The enthusiasm for figure sculpture almost wholly expelled the decorative element, while at the same time the predilection for bulk and multiplicity of detail continued to increase. One result of this was that stone-carving was practically abandoned, and the artist confined himself almost exclusively to WOOD (pine, cedar, linden, larch) as a cheaper and more easily worked material. Colouring was not used at first. The plateresque style had created its most brilliant productions in Andalusia and New Castile, but in the new style it was Northern Spain (Navarre, the Basque Provinces, Old Castile, Galicia) that came to the front. Now arose those huge RETABLOS, which cover a choir-wall reaching up to the vaulting with a Jacob's Ladder of statues. All that had been expressed in the 14-15th cent. by small painted groups and panels was now translated into lifesize statues and into the dialect of those monumental forms which the free marble sculpture of Italy had created.

A view of these astonishing works, to which the whole art of the period in N. Spain was devoted, suggests many far-reaching reflections. The church had begun by being suspicious of plastic representations, and in the Christian Byzantine empire of the E. painting had become the orthodox art. Now, in the extreme W., a state of things had come to pass in which, probably as a reaction against Islam's hostility to images, an almost exclusive preference was given by the church to the art of sculpture.

One of the most remarkable examples of the adaptation of the mediæval reredos to the forms of modern Italian sculpture is the retablo of *Tafalla* in Navarre (p. 211), by MIGUEL DE ANCHETA. This contains 35 statues and groups, in which all stages of relief are employed with great technical dexterity. Studies of ancient statues are here combined with 'contrasts' in the style of Michael Angelo and instances of exaggerated emotion in mien and gesture. These qualities are in part even more strongly accentuated in the retablo of *Cascante* (p. 211), by PEDRO GONZÁLEZ DE SAN PEDRO and AMBROSIO DE VENGOECHEA. San Vicente in *San Sebastián* (p. 12) contains some noteworthy statues by the last-named artist.

In CASTILE perhaps the most noted carver in wood was **Gaspar Becerra** (1520-70), a painter and sculptor, who, like his predecessor Berruguete, had spent many years in Rome, working under Vasari in the Cancellería and under Daniele da Volterra in the Trinità de' Monti. He was also a learned anatomist and furnished the plates for Valverde's Anatomy (Rome, 1554). On his return to Spain he painted frescoes in the Royal Palace and the Pardo at Madrid, but his chief works were in the field of sculpture. In the retablo of the Descalzas Reales at *Madrid* (p. 95), which survives only in the artist's designs, the three arts were represented in about equal measure. His masterpiece is the retablo of *Astorga* (1558-69; p. 176). His chief merits are an ideal beauty and dignity and a happy knack in pleasing the eye; in expression and composition he is less satisfactory, and he made Michael Angelo and the antique the substitutes for a study of nature. His Asunta is a Niobe, his Cardinal Virtues are modelled on the Day and Night of the Medici Chapel. This imposing work is a good example of the discreet 'estofado' painting, which was resuscitated after the colourless episode of the Renaissance. Of kindred spirit is the retablo of *Burgos* (1577-93; p. 32), by the brothers RODRIGO and MARTÍN DE HAYA.

Perhaps the boldest erection of this kind is the retablo of Santa Clara at *Briviesca* (p. 26), begun by DIEGO GUILLÉN in 1526, completed by PEDRO LÓPEZ DE GAMIZ of Miranda; but that of St. Casilda, in the colegiata of the same place, is finer in detail. For the retablo of *San Asensio* (p. 214) the main group of the Last Judgment in the Sistine Chapel was translated into sculpture by PEDRO ARBULO MARGUVETE (1569). Another MAESTRE GUILLÉN furnished the retablo of *Cáceres* (p. 461) and the doors and cabinets of the sacristy of *Seville* (p. 406).

The over-estimated JUAN DE JUNI (d. ca. 1586), who came to Valladolid from Oporto, carried the Michael Angelo cult into the realm of distortion and caricature (p. 41). His successor, GREGORIO HERNÁNDEZ of Galicia (1566-1636), warned by Juni's extravagances, studied nature with great care and purged the plastic art of these scholastic mannerisms. His works at Valladolid (p. 41) and elsewhere deserve our admiration for their simplicity, nobility of

form, perspicuity, and depth of feeling. Esteban Jordán was a follower of moderate talent. This school of sculptors was essentially aristocratic but remained in touch with the devout multitude by its groups from the Passion.

In Seville, as in Andalusia in general, the imposing works of the plateresque style and the Italianizing school of painting had forced the more popular style of sculpture into the background. It was not until the Renaissance had died out, about the beginning of the 17th cent., that a resuscitation of the mediæval polychrome sculpture took place. This was due to the energy of one man, **Martinez Montañés** (d. 1649), whose numerous works form a prime element in the picture of artistic and ecclesiastical Seville. In the works of this master and his school every trace of the Italian style, with its mixture of Biblical Christianity and fantastic paganism, has vanished. Their art is the result of an essentially Spanish attitude of mind, while the sense of form through which it is expressed is probably peculiar to Seville. Among its characteristics are the earnest and melancholy heads with their classical features, the slender and well-built figures, the quiet dignity, and the brilliant painting in oil, shimmering with gold yet used with discretion. Such a flat treatment of the colouring as is exemplified by *Pacheco* (p. lxxvi) occurs but seldom. The statues are usually placed in niches framed in restrained cinquecento ornamentation. In nobility of form and artistic harmony they probably surpass all other works of their class; in life, fancy, and individuality they are, however, inferior to those already named. The most successful of all are the single statues by Montañés. Some of the best and most characteristic of these are in the museum (*e.g.* St. Dominic, p. 415) and in the cathedral (Madonna, Crucifix, p. 405). Of rarer occurrence are large groups in relief (*Jerez*, p. 428) and portrait-statues (Guzmán el Bueno and his wife at *Santiponce*, p. 420). The figures of the Jesuit fathers, St. Ignatius and St. Francis Borgia, in the University Church (p. 411), are idealized portraits, marked by noble severity of character and pathos of expression. To the people Montañés appealed most forcibly in his groups from the Passion *(pasos)*, which were carried in the processions of Holy Week. — The large and numerous works of his contemporaries and imitators, like Roldán, Delgado, and Jerónimo Hernández, produce more of a purely material effect.

Among the pupils of Montañés in the art of sculpture was Alonso Cano (p. lxxxi), whose early works (*e.g.* in Santa Paula, p. 410) are very similar to those of his master, though a degree warmer and unapproached in delicacy of treatment and colouring. His large and small Conceptions (sacristy of *Granada*, p. 337) are reproductions of the same original. The head of St. Paul and the busts of Adam and Eve at *Granada* (p. 336) and the St. Anthony in San Nicolás of *Murcia* (p. 317) are gems of polychrome sculpture.

Cano found prolific successors in GRANADA. **José de Mora** (1638-1725), in contrast to the somewhat unindividualized and monotonous expression of Montañés, carried the religious pathos in his plastic figures almost to the verge of the painful. In some cases, such as his Mater Dolorosa (p. 340) and his statue of San Juan de Dios (p. 343), the result is successful; in others, however, his lank figures and doleful miens make an impression of tiresome mannerism.

Pedro de Mena (d. 1693) of Granada excelled all the artists already named in invention and graphic power (Convento del Angel at *Granada*, p. 339; Madonna in the Capilla Mayor at *Málaga*, p. 386). The unpainted wooden statuettes in the choir of the cathedral of *Málaga* (p. 386) are among the most singular and sterling products of Spanish art, if not of all modern sculpture. They form an entire heaven of those saints and founders of religious orders who were most popular in Spain. The more we inspect them, the greater is our astonishment that he was able to make such living and intelligible personifications of so many different characters, with no material to inspire him but the dry records of their lives. Though nowhere recalling the model, yet carefully individualized in every way and making the naïve, unconscious impression of true saints, these statuettes are probably the last word of Spanish art in plastic characterization. The St. Francis in the cathedral of *Toledo* (p. 138), a ghastly ascetic type formerly ascribed to Cano, is also by Pedro de Mena.

In the last third of the 17th cent. the **Baroque Style** penetrated into the Iberian peninsula. The overloaded, extravagant, and ugly decoration of **Churriguera** (d. 1725) is especially distasteful to the lover of art because it was the signal for the blind lust for the destruction of the older altar-pieces, not only of the Gothic period but also of the classic style of the 16th century. Even works by Montañés had sometimes to give place to this false art. Hand in hand with this pest went the subserviency of the clergy to the popular desire for the coarsest materialization, a tendency which the modern fashions in religion have enhanced. The apparatus for moving the head, the eyes, and the mouth, the wooden dolls, with real hair and real dresses, in which the head and hands alone are carved, mark the lowest level of the plastic art. The 'Trasparente' of NARCISO TOMÉ in *Toledo Cathedral* (p. 133) is a notorious example of the brazen desecration of one of the noblest temples in Spain by an effect suitable only for the stage. The royal statues executed for the palace of the Bourbons at *Madrid*, now placed elsewhere (pp. 95, 83, 141), are mere theatrical dummies.

Even in this period, however, there are not a few instances which prove that character and training, though hampered by the prescriptions of a degraded taste, can produce genuine works appealing to the sympathy of generations with a very different stand-

ard of art. The earnestness of Spanish devotion has sometimes inspired baroque forms with a spirit quite unlike the sensual and frivolous tone of other countries. Among works of this kind may be mentioned the statue of St. Bruno by MANUEL PEREIRA (d. 1667) in the Cartuja de Miraflores, near *Burgos* (p. 38); those of St. Isidore and the ten Santos Labradores in San Isidro in *Madrid* (p. 105); the emotional and realistic groups of SALVADOR CARMONA in *Salamanca* (p. 161); the statues of LUISA ROLDÁN in the *Escorial*; and the sculptured façade of the cathedral of *Murcia* (p. 315), where some restraint was placed upon the artists by the adjacent models. The Madonna over the high-altar of *Cuenca* (p. 306) is a plastic picture. The leaden statues in the park of *San Ildefonso* (p. 122) are the work of a colony of French sculptors.

One of the chief figures in the history of Spanish sculpture flourished in the first half of the 18th century. **Francisco Zarcillo** (1707-48), the son of a Neapolitan, was born at *Murcia*, to which town his activity was practically restricted. His works repay of themselves a visit to Murcia. Many of his statues will seem to the superficial observer to be simply the usual wares of the baroque style. We should not, however, allow ourselves to be misled by the confused drapery and the excited gestures; the careful eye will see a wealth of reality taken from life, not without depth of feeling and nobility of treatment. In this way those groups from the Passion, intended primarily for materialistic effects and often designed with reference to their motion in a procession, are raised to the dignity of true works of art. Those who have not seen the groups in the Ermita de Jesús (p. 317), the retablo with the angels in San Miguel (p. 317), and that of Santa María de Gracia in *Cartagena* (p. 319), have no complete idea of Spanish sculpture. Groups such as those of the Agony in the Garden and the Kiss of Judas are capable, through the captivating truth and inwardness of their curious conception, of throwing for the moment all other known representations into the shade — and that in spite of the fact that the Saviour wears an embroidered velvet mantle.

Zarcillo, though the chief of his kind, was by no means isolated. At one time a room in the church of Santa María at *San Sebastián* (p. 12) contained a collection of similar works by native Basque artists, such as ARISMENDI and RON. In 1880, however, the room being required for school-purposes, the church authorities had them *burned*. — A short episode of pseudo-Greek sculpture ensued, of which the Dos de Mayo Monument, by JOSÉ ALVARES (1768-1827), and the Prado Fountain at *Madrid* may be taken as examples. The most recent masters have returned to realism. Attractive works in terracotta are produced by VALLMITJANA of *Barcelona* and others. Large bronze monuments are successfully cast in the same city.

c. Painting.

No paintings of the Visigothic period are extant. It may be assumed, however, that the MINIATURES dating from the first centuries after the Arab conquest of Spain are the straggling and degenerate offshoots of the Visigothic traditions. The richest collections of illuminated manuscripts are those of the *Escorial* (p. 114) and of the National Library and Academy of History at *Madrid* (pp. 86, 106). The barbarously degraded Latin style of the drawing (still sometimes known in Spain as 'Byzantine') is associated, as in the case of the missals of the Franks, with northern (Irish) ornamental motives. The human face is sometimes indicated merely by calligraphic lines and flourishes. An entirely new element meets us in the manuscripts of San Millán in the *Rioja* (11th cent. and later; p. 214). In the *Commentary on the Apocalypse by Brother Beatus* (Gerona, p. 106) occur full-page illustrations of magnificent Moorish palaces with horseshoe arches and battlements. Thus, in the very beginnings of Spanish culture, we detect the first notes of that Oriental taste which continues during five centuries and reaches its climax in the resounding harmonies of many sumptuous creations.

Of MURAL PAINTINGS before the era of the pointed style the remains are very scanty. The chief are the figures of saints in the niches of the little church of El Cristo de la Luz at *Toledo* (p. 142) and the extensive vault-paintings 'al secco' in the chapel of St. Catharine in San Isidoro of *León* (p. 157), with scenes from the Passion. The latter, dating from the end of the 12th cent., are the most important specimens of the 'Byzantine' style in Spain. Romanesque frescoes have been discovered in several churches in *Asturias* and *Aragón*.

The three large mural paintings in *Seville*, those of Nuestra Señora de Rocamador at San Lorenzo (p. 413), Nuestra Señora del Corral in San Ildefonso (p. 410), and that in the Capilla de la Antigua of the cathedral (p. 405), can hardly be earlier than the 14th century. The introduction of the architecture of N. FRANCE was quickly followed by the style of drawing evolved from it. Remains may be seen in Navarre (*Tudela*, p. 211; *Pampeluna*, p. 212) and on the monuments in the old cathedral of *Salamanca* (p. 162).

These influences from the N. were accompanied by ITALIAN influences, from Florence and Siena. *Starnina* (b. 1354) and *Dello* (b. after 1366), two Tuscan painters of the school of Giotto, worked at the courts of Juan I. and Juan II. of Castile. No authenticated works by these artists are extant, but the paintings on the vaulting of the chapel of San Blas in the cloisters of *Toledo* (p. 139) are undoubtedly Giottesque. The large painting of the battle of Higueruela (1431) in the Alcázar of Segovia, which Philip II. caused to be copied for the *Escorial* (p. 115), has been ascribed to Dello,

but erroneously. The fresco in the apse of the old cathedral of *Salamanca* (p. 162) is by Nicolás Florentino. The easel paintings, such as the altar-piece of St. Clara at *Tordesillas* (p. 42), are more numerous.

The *Lands of the Limousin Dialect* (Valencia, Catalonia, and Majorca) have always been especially susceptible to the influence of Italy. In this district, from the 14th till late in the 15th cent., a peculiar style flourished, which had analogies with the early Tuscan and old Cologne schools. Its characteristics are light tempera colouring, animated and graceful movement, flowing drapery, slender and sometimes beautiful forms. These paintings are set in retablos, with flat, gilded frames in the Gothic style. Works of this kind are preserved in the cathedral of *Manresa* (p. 249), the convent-church of *San Cugat del Vallés* (p. 247), and the museums of *Valencia* (p. 295) and *Palma* (p. 274). Some of the paintings of the Virgin are akin to those of William of Cologne and Fra Angelico in their naïve and child-like charm. — In the interior of the country these echoes of foreign schools often die away altogether. Interesting for its date (1390) and its Moorish ornamentation is the retablo from the Monasterio de Piedra, now at the Academy of History in *Madrid* (p. 106). Mention may be made also of the old altar of *San Millán* (p. 214), that of the *Chapel of the Fresneda* near the *Escorial* (p. 116), and the curious tempera-paintings on the curtains behind the royal tombs in the convent-church of *Oña* (p. 26).

The Early Flemish School is represented in Spain by more paintings than any other foreign school. Many of these were introduced by traders, but many others were painted in Flanders to the direct order of Spanish patrons. Others were painted in Spain by Flemish masters, who resided in the country either temporarily or permanently, bequeathing their style to their successors. Native Spanish artists afterwards acquired their technical methods and modes of composition.

The history of the early-Flemish school in the peninsula begins with the journey of Jan van Eyck to the court of Portugal, on which occasion he also visited Spain. No originals from his hand seem to be now extant; but the Fountain of Life in the *Prado Museum* (p. 81), which Enrique IV. presented to the convent of Parral at Segovia, may represent one of his compositions. Of the early-Netherlandish altar-pieces still occupying their original positions the following are the most important: the Crucifixion by Dierick Bouts in the Capilla Real at *Granada* (p. 338); an Oratorium by the same artist in the Colegio del Patriarca at *Valencia* (p. 291); the great high-altar of *Palencia* by Juan de Flandes (beginning of the 16th cent., p. 149); the large retablo of St. John's at *Marchena* (p. 426), which suggests a connection with Bruges; and the small and attractive Dutch retablo of Bishop Fonseca by Juan de Holanda (1507; p. 150). Of the three Descents from the

Cross attributed to ROGIER VAN DER WEYDEN that in the *Escorial* (p. 114) is the original. The large Altar of St. Aubert of Cambrai, now in the *Prado Museum* (p. 82), is the work of pupils. Akin to Van der Weyden is the MASTER OF FLÉMALLE, who is the artist of the wings of MASTER HEINRICH WERL (p. 81), the panel with the story of Joseph, and the Annunciation (p. 81). The last is full of Hispano-Moresco types and costumes. Many large and small works of GERAERT DAVID and his school are found from the Balearic Isles to Portugal, and his masterpiece is at *Evora* (p. 516). His pupil AMBROSIUS BENSON is illustrated at *Segovia* (San Estehan, p. 120) and in the *Prado Museum*. Francisco de los Cobos, minister of Charles V., presented six early-Flemish paintings to a church at *Ubeda* (p. 328).

These works by prominent Netherlandish masters belong mostly to the later part of the 15th and to the 16th century. The most remarkable work of the Hispano-Flemish style in the peninsula, however, dates from 1445, *i.e.* scarcely ten years later than the completion of the masterpiece of the brothers Van Eyck. This is the retahlo with the portraits of the five Consejeros, painted by LUIS DE DALMAU for the old chapel in the city-hall of *Barcelona* (p. 245). In this work the oil technique, the forms, and even the actual singing angels of the famous Ghent altar-piece appear in a Catalonian guise. In Catalonia it is unique of its kind; but somewhat later Castile produced the prolific FERNANDO GALLEGOS (d. 1550), whose panels at *Zamora* (p. 166) and *Salamanca* (p. 161) may he compared to the works of the Cologne 'Master of the Holy Kinship'. The court-painter ANTONIO DEL RINOÓN (1466-1500) also helongs to this category, if he be really the author of the little picture in the church of San Juan de los Reyes at *Granada*, with its portraits of Ferdinand and Isabella (p. 340). His large work at *Robledo de Chavela* (p. 47) has been repainted and ruined.

Those who pass from town to town in almost any Spanish province will receive the impression that in the 15th cent. every church possessed one or more painted retablos, so great is the numher that have been preserved, particularly in the smaller towns. Most of these works date from the second half of the century and show the general characteristics of the early-Flemish school: — the figures are lean, the ontlines sharp, the colours rich and aided by gold. Local types and customs, peculiarities of dress and ornamentation are frequently used. The legends are represented with drastic vigour, and the painter is often quite unique in his way of relating Bihlical events. In delicacy of workmanship and charm of colour they are, however, inferior to the Flemish works of the same kind. In Navarre, Aragón. and Roussillon a French element is noticeahle; in Catalonia we see French, German, and Italian infinences at work side hy side; in Valencia and the Balearic Isles the Italian influence is predominant.

Those who have no time to visit the provinces may study the different schools in the galleries of the larger cities. The Aragonese school is represented in the Archæological Museum at *Madrid;* Catalan works, of a bewildering variety of styles, are collected in the cloisters of the Seo of *Barcelona;* Valencian and Balearic works may be seen in the museums of *Valencia* and *Palma*, Leonese works at *León*, and Castilian works at *Avila* and *Segovia*. The ceiling paintings in the *Alhambra* (beginning of the 15th cent., p. 355) may belong to one of these provincial schools, probably that of Valencia.

From the stand-point of historical evolution the most notable phase is the influence of the early-Flemish school on the painters of Seville, the most important centre in the subsequent history of Spanish painting. Juan Sánchez de Castro is the earliest known of these Seville painters, and he stands at the head of a chain that extends without a break to Murillo. An easel-painting by him of the Virgin with SS. Peter and Jerome, discovered in St. Julian's, proves that he formed his style under Netherlandish influences. His large fresco of St. Christopher in the same church (p. 412) has been retouched. — Castro was followed by Alejo Fernández, who, with his brother Jorge Fernández Aleman (p. 401), was summoned from Cordova to execute some works in the cathedral. The large panels he painted for the Sacristía Alta of the cathedral (1525), and now in the Archbishop's palace (p. 401), form one of the most important pages in the history of Andalusian art. They are distinguished by a vein of dignity, seriousness, and simplicity. The stranger will at first find himself embarrassed in his attempt to classify these works. Some of the heads suggest Quinten Matsys, others have an Italian purity of line, still others are popular types of a semi-African cast. A little familiarity with the works of the school, however, reveals that a Spanish style is beginning to be evolved from this eclecticism. But this was soon afterwards nipped in the bud by the system of mannerism imported from Italy. Probably the most attractive work both of the master and of the time is the Madonna and angels in Santa Ana in the suburb of *Triana* (p. 419). Akin to the works of Fernández are the retablo in the Colegio del Maese Rodrigo (p. 417), that of St. Bartholomew in the chapel of St. Anna in the cathedral (p. 407), the repentant St. Peter in the museum of *Cordova* (p. 377), and the graceful figures of holy women in the retablos of *Marchena* (p. 426) and *Ecija* (p. 425).

The reign of Ferdinand and Isabella, the most brilliant epoch of Spanish history, could not fail to give a strong impulse to the arts. From about 1470 to 1520 a group of painters flourished in Castile, forming a parallel to the Tuscan Quattrocentists. The earliest and most extensive enterprise of this group was the frescoes in the cloisters of the cathedral of *León* (p. 156), executed under Bishop Venier, an Italian (1464-70); but of this only fragments remain.

An excellent idea of the art of JUAN DE BORGOÑA (d. ca. 1533) is given by his mural paintings and portraits of prelates in the chapter-room at *Toledo* (p. 135), while his frescoes in the cloisters and elsewhere have vanished. He probably formed his style as the assistant of Florentine painters, perhaps of Ghirlandaio. The works at Toledo are scenes from the New Testament, painted in a clear and bright fresco-tone, firm and broad in drawing; a certain stiffness and crudity in types and gestures alone indicate that their native soil is not Italy. This Burgundian painter, who was a brother of the sculptor Philip Vigarní (p. lxi), found an assistant and successor in FRANCISCO DE AMBERES (*i.e.* of Antwerp), of whose works the churches of Toledo contain many examples. He adapted the style to the small panels of the retablos and sometimes enhanced the charm of the scenes by setting them in rich and sunny landscapes (*e.g.* San Andrés, p. 140). That Borgoña was a skilful painter in oils is proved by the panels in the *Prado Museum* (Nos. 2178-2184; p. 81)), which are probably from his hand, and by the retablo of the cathedral of *Avila* (1508; p. 44). In the latter place he had as his colleagues the court-painter PEDRO BERRUGUETE and SANTOS CRUZ. In fact two hands besides his own are recognizable in this important retablo — one that of a follower of Pietro Perugino, the other that of a purely Castilian artist. The realistically conceived racial types, the vigorous colouring, the firmness of the drawing and perspective, and the skilful handling of the gilded surfaces make Borgoña's retablo at Santo Tomás in *Avila* (p. 45) and the Dominican legends in its cloisters (now in the *Prado Museum*, Nos. 2139-2148, p. 80) take rank among the most characteristic and vigorous performances of early-Spanish art. One of the offshoots of the school is DIEGO CORREA, in whom, however, the influence of Raphael also is noticeable; his pictures, coming partly from Guisando and now almost all collected in the *Prado Museum* (p. 81), are vigorously painted and show a pleasing, though somewhat uniform inventive faculty.

The national character which, like the woof in the Italian warp, is more or less visible in the pictures of this period, both in subject and conception, disappeared almost wholly after 1540 or therebouts. The fame of Michael Angelo and Raphael attracted many Spaniards to Rome, where they spent either the whole (as RUVIALES) or a great part of their lives — enough, in any case, to thoroughly Italianize themselves. What they painted in Italy is undistinguishably drowned in the frescoes of the wholesale decorators like Vasari and Zuccari, to whom they served as assistants.

The first of these MANNERISTS was ALONSO BERRUGUETE, the son of Pedro, one of the most conspicuous names in the art-history of Spain (comp. p. lxii). The paintings attributed to him at *Salamanca*, *Valladolid*, and *Palencia* show a strange and yet intelligent

reproduction of Raphaelesque forms. His followers, with much less individuality, were GASPAR BECERRA (p. lxvii; Château at El Pardo, p. 108), the hopelessly mannered VILLOLDO, BLAS DEL PRADO, and the feeble LUIS DE VELASCO (these two at *Toledo*). LUIS DE MORALES (ca. 1509-86; p. 467) of Badajoz painted pious pictnres with applause, but his later figures of the Mater Dolorosa and Ecce Homo are lamentable caricatures which show to what a depth the taste of the period had snnk. In *Seville* the Italian influence seems to have been at first transmitted through glass painters from the Netherlands, such as ARNAO DE FLANDES (1525 et seq.). The 'good manner' was afterwards represented by LUIS DE VARGAS (1502-68), who painted large frescoes with some success (Giralda, p. 401). The work known as 'La Gamba' (p. 405) seems to indicate that he also was a member of Vasari's circle. ALONSO VÁZQUEZ has a certain Flemish flavour. The most prominent of all is **Pedro Campaña** (*de Kempeneer;* 1503-80) of Brussels, who lived 24 years in Andalusia. His Descent from the Cross (1549) and his Purification in the cathedral of *Seville* (p. 406) are the most pregnant and individual works of the whole school. The last representative of this class was FRANCISCO PACHECO (1571-1654), the teacher and father-in-law of Velázquez, originator of a collection of portraits of eminent Sevillians and author of a valuable text-book of painting.

The style of ornamentation used by Giovanni da Udine in the logge of the Vatican was afterwards successfully introduced by JULIO DE AQUILÉS of Rome and ALEXANDER MAYNER in the *Alhambra Pavilion* (p. 358) and in the Infantado Palace at *Guadalajara* (p. 196). CINCINNATI continued this style in the chapter-room and in the prior's cell at the *Escorial* (p. 114).

When Philip II. undertook to adorn this gigantic building with frescoes and altar-pieces, he had so little confidence in Spanish painters that he entrusted almost the whole work to Italians (p. 110). FEDERIGO ZUCCARI, LUCA CAMBIASO (of Genoa), and other masters answered his summons; but the performances of these rapid-working decorators were so little in harmony with their reputation that the Spaniards fancied that in the new climate they worked under an evil star. PELLEGRINO TIBALDI had greater success in the library (p. 114), though his works could, it is true, seem imposing only to those who had not seen the Sistine Chapel. The stamp of true art was better seen in the few efforts of BART. CARDUCHO (in the *Prado*), which still show something of the style and charm of Andrea del Sarto. Most of these Italians settled in Spain; and they, their younger brothers, their sons, and their hangers on (like NARDI) supplied the artistic wants of the churches and castles of Castile (the *Pardo*, *Alcalá*, the Alcázar of *Segovia*) down to the time of Velázquez. The most prolific was VINCENCIO CARDUCHO, the author of a well-written work on his art (Diálogos, 1633). His style and that of his compeers recall the second Florentine school of the

16th century. Their merit is to have placed the standard of artistic training on a higher level.

The COURT PORTRAIT PAINTERS deserve special mention. SIR ANTHONY MORE (ANT. MOR) was greatly admired by Philip II., and the Prado Museum possesses from his hand some well-characterized portraits of the house of Hapsburg and a series of excellent pictures of ladies (p. 72). ALONSO SÁNCHEZ COELLO (d. 1590) formed himself in More's school and often nearly equals his master. He was followed by PANTOJA DE LA CRUZ (1551-1610), the court-painter of Philip III. (p. 72), who, though stiff and conventional, possesses some interest on account of his elaborate studies of the dress of his time, and BARTOLOMÉ GONZÁLEZ. The cold and precise manner of these painters corresponds closely with the reserved, formal, and etiquette-bound personages they painted.

The most valuable part of the adornment of the *Escorial* and the *Palace of Madrid* was the VENETIAN PAINTINGS. These were mainly furnished by TITIAN to the order of Charles V. and Philip II. Their number was afterwards increased by the two Bacchanalian scenes from Ferrara and by numerous works of JAC. TINTORETTO and PAOLO VERONESE. Thus the Prado Gallery to this day contains the greatest collection of Venetian paintings outside Venice. The Venetian school was the most congenial to Spain of all the Italian schools, and its influence may be traced even in the 16th century. JUAN FERNÁNDEZ NAVARRETE (1526-79), the dumb painter of Navarre, at first showed himself akin to the mannerists above described; but after the king had commissioned him to paint the Apostles (in the church) and other extensive works at the *Escorial* (p. 113), he remodelled his style by a study of the paintings by Titian he saw there, and showed that he understood the grand old master better than many of his immediate pupils. He died, however, while engaged in these tasks.

In *Toledo*, about the same time, appeared that curious Greek artist, **Domenico Theotocópuli** (*El Greco;* 1548-1625), a pupil of Titian. His Christ on Calvary, in the large hall of the sacristy (p. 137), shows a power of intelligent characterization and modelling and a genius for colouring that promised great things. Afterwards, through a craving for originality, he developed an incredible mannerism; that this was not without its admirers is shown by the numerous works by him in the churches of Toledo and Castile. In his portraits, however, in spite of all affectations, he has delineated the peculiar dignity of the Castilian hidalgos and the beauty of Toledan dames with a success attained by few.

In SEVILLE also the short reign of the mannerists was followed by a return to a more healthy style of art. In the paintings of the cleric **Juan de las Roelas** (1568-1625) already sound all the strings to which the painting of the 17th cent. owes its character. They

contain the death-sentence of that pretentious mannerism which affected to look down upon life, colour, and chiaroscuro. The broad, free, and yet soft drawing, the light and warm key, the yellowish brown tones have led to the supposition that Roelas also studied in Venice. In his Death of St. Isidore (p. 409) he produced an ecclesiastical scene, which Zurbarán himself has not excelled for sureness of touch in the delineation of Spanish character. His Liberation of St. Peter resembles Honthorst, his Martyrdom of St. Andrew (p. 414) recalls Ribera; his angelic concerts of voice and instrument are full of an Andalusian gaiety not unworthy of Murillo. The Madonna over the altar of the university-church (p. 411) has a gracious sweetness that is all her own. — The bizarre Francisco Herrera (ca. 1576-1656) is often looked upon by the Spaniards as the originator of their national style on account of the breadth and 'fury' of his brush. In his earlier pictures (such as the Last Judgment in San Bernardo, p. 418) he is nothing more than a vigorous pupil of Roelas. Soon, however, he was attracted by the style of the 'tenebrosi', and finally sank into an extravagant decorative style of painting, in which, however, the spectator is sometimes carried away by the earnestness, energy, and fire of the artist's Southern Spanish temperament.

School of Valencia. — Next to the Andalusians the Valencians seem, of all provincials of Spain, to possess the greatest aptitude for painting. The history of their school is, however, less well known, though it reaches back farther into the middle ages. It can be traced from the 14th till the middle of the 17th century. The prolific schools of retablo-painters (p. lxxiii) that flourished here, as in the neighbouring district of Catalonia and the Balearic Isles, show a distinctly original strain, coupled with considerable resemblance to the Trecentists and Quattrocentists of Tuscany. The names mentioned in the documents seem all of native stock. In the latter part of the 15th cent. the Borjas (p. 301) brought many Italian works of the golden period into their native province of Valencia. The first place among these is taken by the large retablo of the Seo at *Valencia*, with its sixteen panels by Ferrando de Almedina, a pupil of Leonardo da Vinci, and Ferrando de Llanos (p. 293). Both *Valencia* and *Murcia* contain other Leonardesque works. Hernán Yañes, the master of the two altars in the Albornoz chapel of the cathedral of *Cuenca* (p. 306), has been identified with the Spaniard Fernando, named in Da Vinci's biography. Paintings of Pinturicchio and other members of the Umbrian school were also brought into the province by the Borjas *(e.g.* the Madonna with a Borja in the museum of *Valencia).* Those in the cathedral of *Sigüenza* (p. 196) were imported by other hands.

Such models may account for the well-known and over-estimated Vicente Joanes Macip (1523-79), who visited Italy. His num-

erous and generally small pictures (p. 73) are attractive through their warm and deep colours, their vigorous handling, and their rich landscapes. These properties, however, cannot conceal their poverty of invention nor the uniformity of the types, attitudes, expression, and grouping. His Holy Families are pleasing but poor copies of Leonardo da Vinci and Raphael. They owe their reputation to their devout piety; many of them refer to the cult of the Holy Sacrament so zealously furthered by the pious Archbp. Ribera. The widely scattered Last Suppers and figures of Christ were intended for the doors of the Sagrario. On a higher level stands the Baptism of Christ at the entrance of the Seo (p. 293), which suggests a study of Sebastiano del Piombo and was probably painted immediately after Macip's return from Italy.

More important was the earlier Pablo de San Leocadio, highly appreciated by his contemporaries but afterwards forgotten.. His large retablo at *Gandía* (p. 303) and the now dismembered retablo of *Villarreal* reveal him to us as a painter who did for Valencia what Juan de Borgoña (p. lxxlv) did for Castile. He is distinguished by deep culture, nobility of form and expression, delicate sensibility, and close observation of life. An artist of similar tendencies has left several works at *Segorbe* (p. 287).

Till the second half of the 16th cent. the Valencian painters adhered to the well-coloured, but somewhat over-elaborated manner of the mediæval retablo, in which the accessories were depicted with disproportionate care. The first to make himself master of the 'broad manner' of the Italians, and at the same time the first to give forcible expression to the Valencian nature and point of view, was **Francisco Ribalta** (d. 1628). He trained himself by travelling in Italy and followed the tendency which produced the school of Bologna. His altar-pieces at *Algemesí* (p. 300), *Segorbe* (p. 287), and other towns show that he was familiar with Correggio and Schidone. He is the first who used chiaroscuro as the tone- giving element of his work and emphasized the plastic modelling of his figures by a strong light from one side. The violent attitudes and foreshortenings of Correggio are not wanting, but in other respects his rude, coarse, and sometimes tasteless art has little in common with the Parmesan master. He may be most conveniently studied in the museum and churches of Valencia. The Prado Museum contains his singular Ecstasy of St. Francis (p. 73). — Ribalta's best pupil was the prolific, pleasing, and adroit Jacinto Jerónimo de Espinosa (1600-1680), who is easily recognizable by his bright-red shadows. His large scenes from the legends of the American missions, in the museum of *Valencia* (p. 295), are interesting. Other artists of Valencia are Esteban March, the extravagant painter of battle-scenes, and Pedro Orrente (d. 1644; San Andrés, p. 291), who afterwards made a success at the court of Madrid with his pastoral scenes and Biblical landscapes in the manner of

Bassano. The ZARIÑENAS and other minor painters belong to the same school.

According to Valencian traditions **Jusepe de Ribera** (1588-1656) of Játiba, known as **Lo Spagnoletto**, was also a pupil of Ribalta, before he visited Italy. It is true that Ribera followed Caravaggio, whom he can hardly have known personally, in the realistic principle of never painting without a model and in the dark tone of his better-known works; but he was at bottom of a very different spirit from the Italian master, and all the distinguishing marks of his art may be found in Ribalta. It may have been Ribalta who made him acquainted with Correggio, whom, as is well known, he imitated at first. Ribalta's son, who died about the same time as his father, has left a large Crucifixion (1615; p. 295), which is conceived wholly in the manner of Spagnoletto and was painted about the time of the latter's début in Naples. Those of Ribera's pictures that are found in Spain usefully supplement in many important points our knowledge of his life and character. The large *Crucifixion*, which his first patron, the Duke of Osuna, caused him to paint, among other pieces, for his private chapel at Osuna (p. 379), is probably his earliest extant work. Spain also possesses a few of those masterpieces in which he rivals Titian in beauty and brilliancy of colouring and shows himself to be the greatest colourist of Italy in the 17th century. Among these is his unapproachable *Inmaculada*, in the church of the Agustinas Recoletas at Salamanca (p. 164), which excels, in colour and splendour of light, in nobility of form and invention, all that Murillo, Guido Reni, and Rubens have attained in their representations of this subject. The gentle and melancholy type that is familiar through the Dresden St. Agnes is seen in several *Paintings of the Magdalen* at Madrid (p. 77) and in the *Rest on the Flight into Egypt* (Cordova, p. 377). A few *Studies of Apostles* from Neapolitan models, now in the Prado Museum (p. 77), are unsurpassed as examples of pictorial relief. Ribera, who is unapproached by any of his fellow-countrymen in his knowledge of, and skill in, drawing and modelling, represents the seriousness and depth of Spanish piety, sometimes degenerating into morbidity and cruelty. He also, though more rarely, shows a poetic charm, that glows like a richly coloured flower among the rocks. He gave the first example of the combination of realism with the Roman Catholic spirit; and thus he became the liberating genius that showed to the painters of the 17th cent. the national way to originality and greatness.

The paintings of Ribera were introduced into SEVILLE (p. lxxiv) by the Andalusian grandees and viceroys of Naples, such as the Osunas and the Alcalás, and they were received there with acclamation by the younger talents, who hastened to forget their local teachers and to advocate the principles of realism as the foundation of all things. Velázquez, Zurbarán. Antonio del Castillo, Alonso

Cano, and Murillo, much as they afterwards differed, all began in this severe school. J. B. DE MAYNO, who flourished at Toledo, also graduated in this school. The works of this remarkable master exhibit a striking resemblance to the first style of Caravaggio and rank among the most important works of the Spanish school, but unfortunately only two have been admitted to the Prado Museum (pp. 69, 73).

Francisco Zurbarán (1598-1661), of Estremadura, has in his earlier and most interesting works pushed the realistic method to a strange and even painful extreme. He seems to pride himself on being freer from fancy or imagination than any other painter who ever existed. Even his angels and other heavenly personages look like photographs of the ugly boys and girls he placed on his model's stand, dressed in white linen drapery fresh from the laundry. His female martyrs wear half-fashionable, half-fantastic costumes arranged on a scheme of three colours, and their fashionably flat bosoms and pointed, bird-like faces resemble the curious figures of saints produced by Netherlandish artists at the end of the middle ages. On the other hand he is seen to advantage in his scenes from monkish legends, where he depicts the cowled members of the great establishments that patronized him with unexampled truthfulness and 'grandezza'. In fact he raised this previously insignificant branch of art to new importance. The Carthusian scenes in the museum of *Seville*, the retablo in the chapel of St. Peter in the cathedral of Seville (p. 407), and the Mercenarian scenes in the Sacristía de los Cálices in the same cathedral (p. 406) and in the Prado Museum (p. 73), are among the earliest of these works; of less importance are the Carthusian pieces from Jerez (now in the museum of *Cadiz*, p. 436); among the best of all are the Hieronymite scenes in the sacristy of *Guadalupe* (p. 459). These works form a priceless gallery of characteristic popular types. Nobody else has ever had so sharp an eye for monkish life and gestures, discriminating subtly among the various orders and the various ranks of the brothers of the tonsure. In most of his works all the light comes from one side, throwing sharply defined shadows, relieved by reflections. At a later period he acquired a softer manner, with dark 'sfumato' shadows on a ground glowing with light.

The painters of CORDOVA followed a course similar to those of Seville. Of the existence of the early schools we have a striking proof in the large Annunciation in the cathedral, by PEDRO DE CÓRDOBA (1475; p. 376). It was Cordova that furnished *Alejo Fernandez* (p. lxxiv) to Seville and BART. BERMEJO to Barcelona (chapter-house, Pietà of 1490, p. 241). The Italian style of the 16th cent. was represented by the able fresco-painters CESAR DE ARBASIA (Sagrario), PEDRO CAMPAÑA (p. lxxvi), and PABLO DE CÉSPEDES (1538-1608), a learned master, who has earned also a literary reputation by his melodious didactic poem on the art of painting.

Céspedes spent a considerable time in Rome, helping the fresco-painters there, and he brought home with him a conception of the grand and ideal style, which he tried to realize, though with quite inadequate powers (Last Supper, p. 375). The school, however, owes its most conspicuous names to the naturalistic tendency. The numerous ecclesiastical pictures of ANTONIO DE SAAVEDRA Y CASTILLO are all recognizable by their vigorous chiaroscuro, by the curiously harsh types of the long faces, and by the solid impasto. He was most successful, however, in his landscapes with historical accessories, his pastoral pieces *(cabañas)*, and his Biblical scenes, the last sometimes treated in the spirit of the genre-painter and resembling the compositions of the Dutch school (Denial of St. Peter, in the museum, p. 377). This class is also represented at the museum of *Madrid* (p. 75) in the scenes from the history of Joseph, there catalogued under the name of the insignificant mannerist Pedro de Moya. His pupil, the capable though mannered JUAN DE VALDÉS LEAL, spent most of his career at Seville, but produced his masterpiece (in the Carmen, p. 377) before leaving Cordova.

The SCHOOL OF GRANADA is the youngest of all the provincial schools. After the conquest Queen Isabella presented many early-Flemish and other altar-pieces to its churches. The first original figure meets us in the 17th cent. in the person of **Alonso Cano** (1601-67), whose artistic development resembles those of Zurbarán and Velázquez. He began his career in Seville, where he practised 'estofado' sculpture in connection with Montañés (p. lxviii), thereby securing a good foundation for his drawing and modelling. He has been characterized as the only man of his time who represented the ideality of form, showing himself congenial to the Carracci; but this is too partial a judgment. The national indolence was in his case so deeply engrained, that he could seldom rouse himself to a thorough or carefully thought-out piece of work. This is the explanation of his borrowings from the compositions of others, his endless repetitions of a few motives, his unsolid brush-work and misuse of the reddish-brown ground, and the often decorative superficiality or even emptiness of his forms. His masterpiece is his Life of the Virgin Mary in the dome of the cathedral (p. 336). In his old age Cano became a prebendary *(racionero)* at Granada.

More attractive are two Granadine painters, who are said to have been his pupils: FRAY ATANASIO, surnamed BOCANEGRA (d. 1688), and Juan de Sevilla. The former is easily recognizable by his well-built figures and by the noble types of his Madonnas, who, with their broad brows, large oval eyes, and heavy eye-lashes, form a charming supplement to Murillo's S. Spanish women. His Rest on the Flight into Egypt, in the Cartuja, is possessed of an ineffable charm. To do justice to this very prolific master we must disregard many of his slighter works. While Bocanegra is lacking

in versatility, no such verdict can be passed on JUAN DE SEVILLA, who was not uninfluenced by Murillo. His numerous works in the churches of Granada repay inspection.

If Velázquez is the chief magnet for the artist and the connoisseur, **Bartolomé Esteban Murillo** (1617-82) is undoubtedly the most popular of Spanish painters. It is singular that Murillo, one of the few artists who never quitted Spain and painted nothing but what he found close to his hand, has triumphantly marched through Europe during the past two centuries as the first of Spanish painters. So many works of the master (nearly all his genre-scenes) are now in foreign lands, that the visitor to Spain will greet him as an old friend. In Spain the most important collections of his works are at *Seville* and *Madrid*. Examples still occupying their original positions may be seen in the cathedral and the Caridad at Seville (pp. 407, 416) and the Capuchin church at *Cadiz* (p. 437).

It has lately become customary to depreciate Murillo in contrast with Velázquez, partly in reaction against his popularity with the layman and partly on technical and artistic grounds. It appears to us that neither reason is justified. The two masters should not be compared — the one holds the mirror to nature and his period, the other shows us what lies behind the brow. Murillo, who lived in a fanatically Roman Catholic provincial town and painted for conventual churches, hospitals, and sacristies, had to represent, like the contemporary Italians, the subjects that pleased the devout of his day, such as the Immaculate Conception, the visions of the monk's cell, the mysteries and ecstasies of asceticism. He could not devote his entire energy to the reproduction of the mere visual phenomenon. He had to depict what was never seen; he had to wrestle for years with such a problem as how to paint successfully a human face set against a background of glowing light. But his critics shut their eyes to his marvellous mastery of the illustrative apparatus, in which he vies with the Italians of the Academic School. They assert that his effects are purely materialistic, though hundreds of artists, already forgotten or quickly passing into oblivion, have produced precisely similar effects so far as the material outside is concerned. The fact that we speak of Murillo's St. Anthony and his Purísima as if he had created them is itself a proof that he does not owe everything to his material. It is more probable that the depreciation of Murillo — which sounds especially ungrateful in the mouths of Spaniards — has its real ground in the modern materialist's dislike of the mystical subjects of the painter. He has represented things which the power of Velázquez refused to grapple with; but to give reality to the never-seen is also legitimate art. He depicts the miraculous in so naïve and intimate a way, that it loses its unnatural character; and his pictures are so simple and

so truthfully felt that even the sceptic can appreciate their charm and read into them purely human ideas.

Murillo was originally as essentially a realist as Zurbarán or Velázquez. If we consider his portraits of the churchmen, *St. Ildefonso* (p. 76) and *St. Bernard* (p. 77), at Madrid, which affect us so soberly in their legendary setting, or those canons of Seville whom he has represented as *St. Leander* and *St. Isidore* (p. 406), we are struck by the fact that their individual truthfulness is purer, freer from the conventional pattern, and sometimes even more ruthless than that of many highly esteemed portrait-painters of the century. Where his task was merely to reproduce the actual, as in his famous *Groups of Boys* and in the rendering of accessories such as animals, ecclesiastical vessels, or the contents of a library, he has combined his characteristic broadness of touch with due attention to the accuracy, form, and pleasingness of the external appearance. His artistic greatness, the secret of his wonderful success, lies in the fact that he recognized the unique character and special charm of the human nature of S. Spain, adapted it to the palette and the brush, and ventured to introduce it into paintings of religious subjects. This accounts for those elastic figures, the soft and supple forms of which lend themselves much more readily to painting than to sculpture; this is the source of the deep brown of the large eyes and hair, set off by a warm flesh-tone reflecting the light. To many this seems a thing of no great importance; but he was the first to discover it, and none of his imitators has reached his level. The saints and Madonnas of the earlier Spanish school might just as well have been painted in Naples or in Flanders. It is not enough merely to copy the models; Zurbarán has done so, but remains frosty and alien. Murillo has beaten all competitors in his grasp of the feeling of the Catholic Christian. Like Rembrandt, he recognized with the insight of genius that Biblical history and the legends of the saints could be best narrated in the dialect of the people.

Seville contains no examples of Murillo's 'prentice' works, the so-called *Pacotillas* for the Feria and the Indian adventurers. Of the cycle of *Franciscan Legends*, with which he surprized the Sevillians on his return from his later sojourn in Madrid (1645), only two have been left in Spain — the *Heavenly Violinist* and the *Charity of St. Diego*, both in the Madrid Academy (p. 65). The latter, a beggar-piece, is the most unpretending of the series, but is full of truth, pathos, and humour. The other pieces of the cycle, in which he allowed his talent for depicting the miraculous to play in the most unfettered and most marvellously versatile manner, are now scattered in Paris, Toulouse, New York, and England.

Murillo, the pupil of a careless and incorrect academician like Juan de Castillo, would not have become what he was, if he had not also undergone the purging of both phrase and manner offered by the naturalism of the period. His study of Ribera, *e.g.*, is shown

by his *Adoration of the Shepherds* (p. 76) and by his earliest system of light.

Many of his earlier paintings (such as the *Annunciation*, p. 76) are cold and sombre in tone, sad in colouring, black in the shadows, jejune and trivial in character and expression. This early style is known as the ESTILO FRÍO (cold style). Such generalizations, however, must not be applied in too sweeping a manner, for, *e.g.*, the *Rebecca at the Well* (p. 77) belongs to this period. Murillo is never more attractive than in his scenes of patriarchal life; his home, indeed, was semi-Oriental.

His next phase, known as the ESTILO CÁLIDO (warm style), is marked by deeper colouring and strong contrasts of light and shadow; but the light is actual light, and the plastic forms are well defined. Good specimens of this style are the charming *Virgin and Child* (Virgen del Rosario), the *St. Bernard*, and the *Holy Family in the Carpenter's Shop* (all in the Prado at Madrid, p. 77). It is only here and there that we find proof of his study of anatomy, as, *e.g.*, in his *Resurrection* at the Academy (p. 63), the interest of which is mainly technical. His *St. Anthony* in the baptistery of Seville (p. 407), denoting the high-water mark of his art, dates from 1656, or scarcely a decade after his artistic new birth.

Murillo's last style, peculiar to himself, is known as the ESTÍLO VAPOROSO, from a certain vaporous or misty effect that it produces. He here shows the unmistakable influence of Rubens, whom he had studied in engravings. The struggle of all great colourists to overcome the heaviness, opacity, and hardness of matter led Murillo to this new system. Although still of solid impasto (hence the enduring quality of his painting), his brush-work is now loose and free; he produces his effect by a variety of tints melting into one another; he arranges the drapery now in sharp folds, now in flat. He models in the light without the aid of grey shadows; his palette is full of cheerful and warm colours; his figures are overflowing with life and sensibility; he has found the secret of so dematerializing them, partly through their gestures and partly through his handling of drapery, chiaroscuro, and accessories, that they seem to float in the air; his visions are, as it were, woven of light and air.

To this last style belongs the great *Cycle in the Church of the Caridad* (p. 416), of which the Moses, the Feeding of the Five Thousand, and the San Juan de Dios are still *in situ*, while the St. Elizabeth is in the Prado (p. 77). The two pictures referring to the foundation of Santa Maria Maggiore (*Dream of the Roman Knight*, p. 76), the *Holy Children at the Spring* (los Niños de la Concha, p. 73), and the *Portiuncula* (p. 76) also date from this period (all at Madrid). His mastery over his materials is shown at its height in his latest *Cycle for the Capuchin Church* (p. 414), the chief possession of the Seville Museum. The ascetic has never been more boldly or attractively represented than in the St. Francis

embracing the crucifix. The main central painting, the Portiuncula, is in the picture-gallery of Cologne.

Murillo, who transferred the children of the gutter to canvas with such unexampled fidelity, was not less successful with children of a nobler mould. His wanton cherubs in the clouds, the thoughtful angels of somewhat older growth, the youthful John and Jesus with their expression of unconscious foreboding (p. 73), and the child Mary as the pupil of her mother (p. 77), a dainty and intelligent little maiden — all are charming in their way. Indeed it might be said that Murillo is successful just in proportion to the youthfulness of his figures. Probably no one can stand unmoved opposite the childlike *Purísima* (p. 73) in the Prado Museum. Old age is a kind of second childhood; hence his venerable saints affect us in a similar manner. The colossal and severe *Conception* from San Francisco (Seville Museum, p. 415) proves that nobility, simple breadth of drawing, and dignity of gesture were all at his command. No Italian or Flemish master, dealing in equally conventional externalities, is so versatile in type, age, conception, and effect of light.

The description of Murillo as an improvisatore, who 'sings as the bird sings', is not very apposite. Few men have so well understood the art of pictorial composition or known so well how to charm the eye by gradations of light, skilful attitudes, and adroit foreshortenings; few painters have calculated their effects more carefully. This may be well studied in his ingenious *Crucifixion of St. Andrew*, at Madrid (p. 77). One of his most telling effects, especially in scenes of visionary illumination, is the penetration of the dark wall by the vista of a cloister or patio bathed in the cool light of day.

The pupils of Murillo, like Meneses Osorio and Alonso Miguel de Tobar, sometimes inherited the graceful charm of their master, but their works show their inferiority by gloomy expression and the emptiness of their forms. Several of the contemporaries and rivals of the aging Murillo, such as Herrera the Younger, are unattractive 'bravura' painters. The slight works of Francisco Antolínez, with their numerous figures and cheerful colouring, are often taken for 'sketches' by Murillo. A special place is taken by Sebastián de Llanos y Valdés, whose oblong pictures, with their lifelike half-length figures, are painted in the spirit of Caravaggio and Honthorst and with an observation and a carefulness seldom exhibited in this period.

Probably there is no other instance in which the works of a great master can be studied under such favourable conditions as those of **Diego Velázquez** (1599-1660) in the Prado Museum at Madrid (pp. 74, 75). Though not containing all his works, this collection yet contains so many of them, including all his larger

compositions, that the student can obtain an adequate idea of this painter without leaving the building. And all these paintings are still in the city where they were originally executed and are still surrounded by a living commentary of man and nature. Velázquez is undoubtedly the greatest artistic genius that the school of Seville has produced, though he was of Portuguese origin and properly named *De Silva*. He owed his thorough training in the fundamentals of his art to his father-in-law Pacheco (p. lxxvi), while differing from him widely in talent and spirit. Like Cervantes in letters, so he in art was the only master to elevate the element of realism in the Spanish character to the sphere of genius; neither can be compared with the great men of any other nation. From the greatest painter of Holland the Spaniard is distinguished by his want of fancy. While, however, Rembrandt often translates us to a foreign world by his lighting, costume, and highly accentuated subjectivity, Velázquez's representations, in spite of the intensity of their purely Spanish character, can yet be used for all time as a standard of freedom from conventionality and subjectivity, and for the unfettered vision of nature which grasps the whole truth of the optical phenomenon without either addition or loss.

Of his earliest studies in the so-called TAVERN PIECES *(Bodegones)* none remain in Spain; of his early RELIGIOUS PIECES one only, the *Adoration of the Magi* at the Prado (1619, p. 74). These pictures are of interest as showing that Ribera (p. lxxx) was his first master, though his Magi are portraits of Sevillian gentlemen and his Madonna is merely an Andalusian peasant, entirely destitute of the beauty and poetry of the Valencian master's conception. His praise of LUIS TRISTÁN is probably due to the fact that this master was great in chiaroscuro; the Prado possesses nothing by this painter, but there are several large works by him in the churches of Toledo aud Yepes. Feeling very rightly that he was not in his proper place at Seville, where painting flourished solely by the patronage of the church and the convent, Velázquez strove to gain a footing at court, succeeding on his second attempt (1623). The success of his first efforts to please his new circle, especially of his *Equestrian Portrait of Philip IV.* (now lost), was immediate and permanent. He was also brought into personal contact with the king and his all-powerful minister through holding a series of court-offices, culminating in that of Marshal of the Palace. The loss of time produced by his many occupations, the propinquity of the monarch (who often visited him in his studio), and a dash of Spanish indolence partly explain the development of his later style, remarkable for its incredible simplicity and speed.

His EARLY PORTRAITS (painted between 1623 and 1629), including those of *Philip IV.*, *Don Carlos*, and the *Infanta María* (p. 74) are of a rare plastic power, but also show a certain degree of hardness, with narrow shadows on an empty, often light-coloured

ground. The only extant COMPOSITION in this first style is *The Topers* (*Los Borrachos*, p. 74), a kind of parody of the initiation ceremony of an Order, the knights of which are tramps and peasants. The modelling of the nude youth, the expression of drunken satisfaction in the heads of the old men, the truth to life of these popular Castilian types (resembling the satyrs of Greek art) make this piece the gem of all southern 'bambocciate'.

Plastic and spacial truthfulness was the goal that Velázquez held steadfastly in view; colour was with him merely a means to an end. If at first he attained this goal through the easier and yet effective methods of the naturalist, he afterwards grappled with the more difficult problem of modelling in pervasive and reflected day-light. The turning-point is marked by his FIRST JOURNEY TO ITALY, the fulfilment of a long-cherished wish.

Soon after completing the 'Borrachos' Velázquez set out for Italy (1629). His first visit was to *Venice*, whose masters Titian and Tintoretto attracted him more than all other Italians and alone exercised a practical influence on him. Thence he proceeded to *Rome*, where he lived at the *Villa Medici* and abandoned himself freely to the quaint landscape-charms of the Roman gardens. The two large pictures that he painted here, *Vulcan's Forge* (p. 74) and *The Coat of Many Colours* (p. 114) prove, however, that neither the antiques, by which he was surrounded, nor the Vatican, where he often sketched, were able to move him one hair's breadth from the course he had previously pursued. The Vulcan scene was obviously selected as an opportunity for the delineation of nude figures, which here, in spite of the cave and the furnace, are painted almost without shadow; he was more interested in this aspect of his work than in the grouping and dramatic intensity, though both are masterly. The trivial conception of the mythological material, in the style of the Spanish comedy, was for him a mere humorous accompaniment.

To this SECOND STYLE belong a number of his best PORTRAITS, including those of the *Young King*, his brother *Ferdinand*, and the *Infante Baltásar Carlos*, all three (p. 74) hastily painted for the hunting-château of Pardo. His unique and many-figured HUNTING PIECES are represented in Madrid solely by a copy (p. 75) of the *Boar Hunt* now in the London National Gallery; here every figure would afford material for a large picture. — A little later (p. 74) came the large *Equestrian Portraits of Philip IV.*, *Prince Baltásar Carlos*, and *Olivares*, the *Portrait of Count Benavente*, and, lastly, the five *Dwarfs* and the *Buffoons (Truhanes)*, completing a truer and more exhaustive series of illustrations of social life than any other modern court can show. The blue ocean of light, the silvery tone of the wide slopes of lonely, sparsely wooded valleys, contrasting with the warm red, brown, and yellow tints of the mounted figures, produce an ineffable effect. Velázquez poses his characters in the most ordinary and conventional way; he considers it needless to

enliven them with picturesque attitudes suggesting an animated scene. Their attractiveness lies in their unflinching truthfulness, Velázquez is of all portrait painters the one who puts least of himself into his pictures. He carries his individualization into complexion, habitual expression, and nervous tension. He emphasizes rather than softens individual characteristics, even when they are unpleasing. His style is redolent of the pride which recks not how it may look to others. With a thin impasto he attains a relief and a play of light in the equable illumination of his skies, compared with which even the Venetians seem heavy and untrue.

All the qualities of his large equestrian portraits are found in his most important historical composition, the *Surrender of Breda* (p. 74). When we compare it with the earlier representation of the event as seen from the ordinary Spanish view-point by José Leonardo, we are struck by the innate superiority of Velázquez and by the true nobility of his way of thinking. This scene of the victor wishing well to the vanquished is like a final and friendly note signalizing the end of eighty years of international enmity. The great war was never so vividly depicted as in the military figures compressed within this narrow area.

After his SECOND ITALIAN JOURNEY (1649-51), undertaken on the pretext of buying pictures for the royal collections, a THIRD MANNER becomes apparent in his way of painting. With a still more delicate spirit of observation he endeavours to realize the visual phenomenon and to fix the general effect with quick strokes of the brush, without for a moment losing sight of the whole. In the *Family of Philip IV.* or *Las Meninas* (p. 75) he has chosen the twilight of a large and deep room. The movement of the figures in their different and yet nearly touching planes, their almost stereoscopic fulness, the definite materialization of the indefinite, the perpetuation of a single moment — all this gives the work a dreamlike charm. It is as if we were looking through some magic telescope into the domestic interior of the Hapsburg prince. In *Las Hiladeras* (p. 75), probably the first view of a manufactory ever painted, he grappled with a different problem and solved it with a mastery which has not been approached unto this day. Here he depicts the effect of a strong beam of sunlight in a closed room, showing its reflections, dazzles, and contrasts, and the way in which it brings out the colours of the rich stuffs it falls upon. Luca Giordano named the Meninas the 'Theology of Painting'; Mengs asserted that the Hiladeras seemed to be painted by pure thought, without the aid of the hand. These three pictures are accepted as the non plus ultra of painting.

Velázquez founded no school; his art was an emanation of qualities too personal to be taught to others. His view of nature, the versatile, improvisatore-like inspiration of his hand and eye could not be transmitted. Still he trained a few assistants, among whom his son-in-law, J. B. DEL MAZO (d. 1687), takes the first place. Mazo's

portraits and landscapes with accessories are often difficult to distinguish from those of his master. They may usually be recognized by their more sombre tones, the more confused brush-work, and small errors in drawing. His talent lay in the delineation of landscapes, which he peopled with mythological groups. Some recall the manner of Salvator Rosa. His best piece is the *View of Saragossa*, the accessories of which are by his father-in-law (p. 74). The only specimen in the museum from the brush of Velázquez's emancipated slave Juan Pareja (1606-70) is the *Calling of St. Matthew* (p. 74). His *Baptism of Christ* has been banished to Huesca (p. 216).

In the Second Half of the 17th Century Madrid had absorbed nearly all the talent of the country, and quite a group of skilful painters were then at work there. They may be termed the **Madrid School.** Their artistic genealogy is of little importance. They owe their manner, not to their generally obscure teachers, but to the study of Titian, Rubens, and the other great Italian and Flemish colourists in the royal residences. A trace of the influence of Velázquez also is perceptible here and there. Almost all possessed the talent of colour; their touch is dexterous and light; they may generally be known by their beautiful golden and blue tints, the latter due to the ultramarine furnished them by the court. Their drawing is sometimes careless. In their subjects, in their animated composition, in invention and sensibility they resemble their Italian contemporaries; their feeling for the picturesque is on a higher level and more Flemish than Italian. Few paintings by these masters are to be seen in the great galleries; their works, scattered amid numerous smaller places, are difficult to find, and when found often difficult to see on account of dust and bad light. Many good examples, formerly in Madrid, have been dispersed among the provincial museums.

Juan Carreño (1614-85) was the successor of Velázquez as court-painter. His portraits of Charles II., his mother Marianne in nun's dress, and the second Don John of Austria are akin to those of Velázquez in conception, though painted in a somewhat duller style. They also show suggestions of Van Dyck. They narrate with sad eloquence the gloomy story of the fall of a royal house and of the period of the deepest degradation of the Spanish state. No other painter has so nearly rivalled Rubens's glow of colouring as Mateo Cerezo (1635-75), whose masterpiece is in the chapter-house of *Palencia* (p. 150). Closely akin to him are José Antolínez (1639-76) and Juan Antonio Escalante (1630-70; Miracle of the Loaves and Fishes at *Puig*, p. 287). The dream-like effect of Cerezo's visions sometimes suggests the school of Rembrandt. The numerous sketchy works of Francisco Rizi (1608-85) have something of the shimmering colour effect of an Oriental textile fabric. These artists often painted scenes for the theatre at El Retiro (p. 84), and this

practice influenced their styles. DIEGO POLO (1620-55) tries to make himself thoroughly at home in Titian's later manner. CABEZALERO (1633-73) is pithy in modelling and colour. Much promise is contained in the historical works of JOSÉ LEONARDO (1616-56), who died young. One of the most scholarly of the group was SEBASTIÁN MUÑOZ (1654-90), who achieved great success in chiaroscuro. ARÍAS FERNÁNDEZ and FRANCISCO CAMILO are of less importance. The court also employed flower painters like ARELLANO.

Only a few held fast to the severely naturalistic and individualizing method of the great masters of the first half of the century, with their delight in details. Among these is ANTONIO PEREDA (1599-1669), whose allegorical and ascetic compositions showed that he was meant for a painter of still-life; his chief work is his Lament at *Pau*. Another is FRAY JUAN RIZI (1595-1675), the great monkish painter of the school, a Castilian Zurbarán, whose masterpieces must be sought in *San Millán de la Cogolla* (p. 214). The outside of the choir of the cathedral of *Burgos* (p. 32) is also adorned with interesting paintings by him, bearing the genuine Castilian stamp.

The latest and most eminent of the group is **Claudio Coello** (163?-93), who recalls the Flemings by the gorgeousness of his light and colouring and by his somewhat coarse forms. His most remarkable work is the *Festival of the Santa Forma* at the Escorial (p. 113), a cabinet-piece of realism. Here we see the perspective of the sacristy, as well as of the altar which serves as screen, in a kind of fairy mirror which reflects the figures of the past with a ghostly actuality. With Coello, who died of grief over the summoning of Luca Giordano, the old Spanish school may be said to have ended. ANTONIO PALOMINO (1653-1726), who belongs partly to the Bourbon period, deservedly earned the name of the Spanish Vasari for his 'Museo Pictorico'. Through him Spanish painting entered the lists with the great ceiling-decorators; and his paintings on the vaults of the church of Los Santos Juanes in *Valencia* (p. 298) hold their own with the efforts of Solimena and the Cavaliere del Pozzo.

In the 18TH CENTURY the national art had apparently abdicated. The Bourbon dynasty brought with it the French taste and French artists to Madrid (*Van Loo*, Family of Philip V.; p. 72). At the same time the Spaniard remained faithful to his desire for the coryphæi of the East, whose names were so blazoned abroad by the trumpet of fame. Luca Giordano was followed, in the reign of Charles III., by the antipodes of the century: TIEPOLO, the prophet of the moderns, and RAPHAEL MENGS, the last shadow of eclectic mannerism (royal palace, p. 96). The native artists who played a part by their side, such as BAYEU, MAELLA, ZACARÍA VELÁZQUEZ, and HERRERA BARNUEVO, to-day appeal to a very limited class of students.

The War of Independence showed to astonished Europe that centuries of despotism, the reign of favourites, and general misgovernment had still left intact the patriotism and strength of the Spanish people. Thus the painter **Francisco Goya** (1746-1828), at the end of the 18th cent., once more introduced to us, through the medium of his painting, that old Spain, the Spain of the great comedy-writers, which fell a prey to the slow but sure process of destruction after the restoration of the Bourbons. Goya, indeed, painted everything, even *Church Pictures*, *e.g.* in the cathedral of Toledo (p. 137), the cathedral of Valencia (p. 293), and San Antonio de la Florida at Madrid (p. 101), but no man and no period were less naturally adapted for that kind of work. No one will look at his religious pieces until he has first become interested in him on other grounds. In his *Portraits* he has, perhaps, pushed the unvarnished truthfulness of the 17th cent. to the point of brutality. His *Family of Charles IV.* (p. 71) is a satire, which suggests and renders credible the most disreputable chronicles of the secret history of the times. His painting is cold and heavy, with black as its dominant tone. But we forget this as we stand before those innumerable improvised figures and scenes in which, with a rare genius for the typical and the momentary, he has for ever imprisoned life, both in its most striking and its most trivial phases, with his brush and his burin. Goya's etchings of *Bull Fights*, *Scenes of Madrid Life*, the *Inquisition*, and the series known as '*Los Caprichos*' form the most valued plates in the portfolio of the collector of Spanish scenes. The Prado contains his *Cartoons of Spanish Festivals and Dances* (p. 82). These reveal the satiric observation of a Hogarth, the humour of Teniers and his comprehension of popular life, and a chaos of forms emanating from the witches' cauldron of a Bosch or a Brueghel. In his *Dos de Mayo* (p. 76) he has fixed for ever, with demonic power, two terrible moments of the War of Independence; in the blood-curdling *Desastres de la Guerra* he has held the mirror up to war. At the same time no one has so thoroughly understood the irrepressible and intensive gaiety of the Spaniard's enjoyment of life in his festive moments.

Goya was followed by the Spanish David, Josź de Madrazo (1781-1859), the dictator of art at the court of Ferdinand VII. and the first director of the newly founded picture-gallery. His old-Roman comedians, with their limbs functioning like semaphores, and other works of a similar calibre (like those of Aparicio), can be compared at the Prado with the works of Goya and duly laughed over. Spain was then influenced by the romantic school, and great things were hoped from Galofré and Federigo de Madrazo (1815-94). The latter afterwards turned his attention to portraits with considerable success.

The **Contemporary Spanish School** shows that the artistic vein

revealed by the nation in the 17th cent. is by no means exhausted. The masters who may be grouped together under this title have been trained in Paris and prefer to paint there or at Rome rather than at home. Their merits were also first recognized and rewarded by foreigners. The Academy of San Fernando has little responsibility for them, but they are essentially Spanish for all that. Their best pictures have made the tour of the exhibitions of Europe and have recalled the almost forgotten Spain to an honourable position in the world of art. Their strangeness and novelty have met with a highly favourable reception and criticism. Their large historical works have proved the continued existence of the old Spanish taste for the serious, the dignified, the tragic, and even the horrible. They accord well with the interest in the great national past that is so carefully cultivated on Spanish soil. The subjects are often sensational episodes from Spanish history, but scenes from Shakespeare and other poets are also popular. The most prominent masters of the day are Francisco Pradilla (b. 1847) and José Benlliure (b. 1855). Their technical qualities are often on a par with those of the modern French school. The brush-work is almost always marked by a broad impasto pushed to the verge of brutality or to an affectation of insolent 'bravura'. The misleading bye-paths are easy to detect. The most earnest study is devoted to the archæological apparatus; costume and artistic accessories, the dress of the past, are reproduced with knowledge, taste, and artistic feeling.

Another tendency, the fugleman of which was the Catalan Mariano Fortuny (1839-74), concerns itself with representations of the small details of modern life. It forms a striking contrast to the above-mentioned school; the only thing it had in common with it is the taste for bric-à-brac, easily referred to the Parisian training of each set of artists. Fortuny possessed a feeling for harmony and pungency of colouring like that of the weavers and carpet-makers of Persia and Cashmere. His masterpiece, the *Battle of Tetuán*, in the city-hall of Barcelona (p. 242), was unfortunately left unfinished. A few specially gifted masters know how to combine the painting of small details with that of great historical subjects. Of the Spaniards it may be asserted that, on the whole, they know better than (*e.g.*) the Italians how to make the most of the artistic value of their national costumes, types, and manners. They are also irresistibly attracted by the fashionable elegance of the 'capital of the world'; Paris is their Mecca. Some modern Spanish painters move with success in this world of frivolity; Zuloaga (b. 1870) has recently achieved success on this line. — The church goes empty-handed away from the modern painter, if we overlook the common pieces seen in the sacristy. A collection of modern works purchased by the state has been begun in the new Museo de Arte Moderno (p. 90) at Madrid.

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Maps. Of the *Spanish Topographical Map* in 1080 sheets, on a scale of 1:50,000, projected in 1875, only 125 sheets have appeared, dealing merely with the centre of the Peninsula. At this rate a century must elapse before the completion of the work. *Don Francisco Coello's* Altas de España (1:200,000), begun in 1847, also remains unfinished. — The *Ordnance Map of Portugal* (37 sheets; 1:100,000), begun in 1856, is now completed.

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The Basque Provinces.

The *Cantabrian Range*, abutting on the Pyrenees near the river *Bidassoa*, runs thence in an almost due W. direction, forming two parallel chains, the lower of which is next the coast. It attains an almost Alpine elevation in the snow-clad *Peñas de Europa* (8668 ft.) in Asturias, and in Galicia is finally dissipated in a number of low hills. The E. part of this range is included in the three Basque provinces *(Las Provincias Vascongadas)* of *Guipúzcoa*, *Vizcaya (Biscay)*, and *Alăva*, with an area of 2780 sq. M. and 603,600 inhabitants. The highest point within these provinces is the *Peña de Gorbea* (5065 ft.) in Vizcaya.

The prevalent winds in this coast-district blow from the N. and N.W. and are abundantly charged with the moisture of the ocean. Under their influence the whole district is richly clothed with vegetation; chestnuts, oaks, and fresh green meadows cover the hills, and the lower grounds display groves of fruit-trees and walnuts. The vine is also diligently cultivated, and the native wine *(chacolí)* enjoys considerable local popularity. The rivers are short but generally copious, and some of them (such as the *Bidassoa* and *Nervión*) are navigable at high tide even by sea-going vessels. The climate is so mild that oranges, palms, araucarias, and other sub-tropical trees thrive in a few sheltered nooks of the river-valleys; but the general character of this picturesque district is thoroughly that of Central Europe.

The **Basques** *(Euskaldunac*, Spanish *Vascongados)*, who occupy these provinces and also the adjoining parts of Navarre and France, claim proudly that they are the oldest race in Europe; and as a matter of fact they are the only and almost unmixed descendants of the pre-Aryan aborigines of the Iberian Peninsula (p. xxxvii). The popular type is strong and well-built. The features, with the pointed chin and prominent, curved nose, are strongly marked. The prevalent brown hair, often quite light in the mountain-villages, forms a strange contrast to the usual raven locks of the Spaniard. The Basque language *(Euskara*, Span. *El Vascuence)*, which still survives throughout Spain in numerous geographical names, is wholly unintelligible to the modern Spaniard and is still in many respects a riddle to the student in spite of the efforts of numerous scholars. It is still spoken by about 500,000 persons (including about 130,000 in France), and in recent years there has been a popular movement for its cultivation and protection against the encroachments of Spanish †. Almost the only survivals of the local costumes are the bright-coloured kerchiefs of the women, especially in Vizcaya, and the *Boina* of the men, a kind of biretta or cap of wool, which is usually dark-blue in Guipúzcoa, red in Vizcaya, and white in Alava. In the larger towns the local peculiarities are gradually disappearing, though the national game of *pelota* (comp. p. xxxiv) is still zealously cultivated. The case, however, is entirely different in the kernel of the Basque provinces, Guipúzcoa and W. Vizcaya. Here the peasant clings pertinaciously to all his local customs; here, as in the days of yore, he still lives on his solitary mountain or valley farm *(caserío)*, of which he is himself the landlord and master; he still, to a large extent, breaks up the stony soil with the *laya*, a kind of clumsy mattock ††, instead of with a plough, and he still climbs the steepest hills and rides to market in a heavy two-wheeled ox-cart, with a yoke covered by a sheepskin. At village-festivals the visitor may still see the ancient Basque dances, of which the most characteristic is the *aurréscu* for eight dancers. The music is furnished by the village-pipers, who play a kind of clarinet *(dulsínya)* and also beat time on a drum.

† The first Congress of the League of Spanish and French Basques was held at Fuenterrabía (p. 9) in 1902. Hitherto the Basque literary monuments have practically consisted of a few religious writings, some popular poetry, dirges, dramatic pieces, and dancing songs. — Comp. *W. von Humboldt*, Prüfung der Untersuchungen über die Urbewohner Spaniens (Berlin, 1821); *Larramendi*, Diccionario trilingüe del castellano, bascuense, y latin (San Sebastián, 1745); *Van Eys*, Dictionnaire basque-français (Paris, 1873); *Arturo Campion*, Gramática euskara; and *Prince Lucien Bonaparte*, La Langue Basque et les Langnes Finnoises (1862). See also the excellent article on the *Basques* (by *Thos. Davidson*) in 'Chambers's Encyclopædia' (1888). — The life and ways of the Basques are attractively illustrated in the songs and tales (Cuentos de color de rosa, Cuentos populares, Cuentos campesinos) of *Antonio de Trueba* (d. 1889), a native of Bilbao.

†† It is said that a strong man will often use two of these at once, one in each hand ('Spain', by *Rev. Wentworth Webster*).

The people of the Basque provinces stand on a much higher level of civilization than the peasantry of the rest of Spain, and their means of communication are proportionately better. Excellent high-roads and a number of small local railways facilitate trade and the successful exploitation of the huge deposits of iron ore in Vizcaya and the other mineral treasures of the district. The violent mountain-torrents are bridled and forced to use their strength in the service of industry; and the universal activity, diligence, and comfort find their only parallel on Spanish soil in Catalonia.

The HISTORY of the Basque provinces is a record of the determined efforts of the people to preserve their immemorial liberties. A passionate love of independence has been the main impulse of the Basque ever since the days, when, backed by the rugged nature of his country, he aided the remnants of the Visigoths to stem the tide of the Moorish invasion, or beat back the ambitious hordes of Franks who entered Spain from the north. He is now, as of yore, '*Cantaber serâ domitus catenâ*'. The incorporation of the provinces with León and Navarre, and afterwards with Castile (1202), was not accomplished until their *Fueros*, or special privileges, had been solemnly ratified. These fueros, of which we possess a list (for Vizcaya) dating from 1342, provided for a republican constitution in the three provinces and for immunity from taxes and military service. They survived all the storms of the ages until the Carlist sympathies of the Basques in our own times brought disaster in their train. In 1876, on the conclusion of the second war, the victorious Alfonso XII. abrogated almost the whole of the fueros, introducing the salt and tobacco monopolies into the provinces and forcing them to submit to the hated *Quinta*, or compulsory military service. The local government, however, still retains some features of its ancient independence.

Old and New Castile and León.

The traveller usually thinks of Spain as a country with a mild climate, luxuriant vegetation, a lively population, and ample relics of Moorish architecture. This conception, however, is realized only in the S. and E. portions of the peninsula and, to a certain extent, in the exceptionally formed valley of the Ebro. For more than three fourths of Spain is a bleak and often arid land, with few traces of picturesqueness. The central district embracing *Estremadura* and the old kingdoms of *León* and the *Castiles* † forms, in particular, a plateau

† OLD CASTILE embraces the modern provinces of *Burgos* (5480 sq. M.; pop. 338,823); *Avila* (3050 sq. M.; pop. 200,457); *Segovia* (2625 sq. M.; pop. 159,243); *Soria* (4044 sq. M.; pop. 150,462); *Logroño* (1945 sq. M.; pop. 189,376); and *Santander* (2107 sq. M.; pop. 276,003). — NEW CASTILE has the provinces of *Madrid* (3083 sq. M.; pop. 775,034); *Toledo* (5888 sq. M.; pop. 376,814);

(known as *La Meseta*) with an average elevation of 2500 ft., which resembles N. Africa or the steppes of Russia. Alexander von Humboldt compared Spain with the tableland of Mexico. In each case the higher *Tierra Fría*, or inner plateau, is surrounded by a lower and flatter coast-district, the *Tierra Caliente;* in both countries mountain-ranges or isolated peaks rise above the central plateau, while deep gorges lead down from it to the coast. The whole of the interior plateau of Spain may be thought of as a large tart or pie with a raised and jagged edge, or as a conglomeration of several such tarts. The kingdoms of León and Old Castile form one of these tarts, its raised edge on the N. being formed by the Cantabrian Mts. and the Guadarrama Mts., on the S. by the Sierra de Gredos and the Sierra de Gata; another, to the S. of these mountains, consists of New Castile and Estremadura, bounded on the S. by the Sierra Morena. In their natural boundaries Old Castile and León correspond to a former vast fresh-water lake, now constituting the district drained by the Douro (Duĕro). New Castile and Estremadura correspond to a similar lake between the Sierras de Gredos and Guadarrama on the N. and the Sierra Morena on the S., and now drained by the Tagus (Tajo) and the Guadiana; or, rather, to two lakes within these limits separated from each other by the Montes de Toledo and the Sierra de Guadalupe. Near the mountains the ground often swells into new hilly plateaux, the so-called *Parameras*, notorious for the rawness of their climate, almost uninhabited, and strewn with erratic blocks deposited by the ancient glaciers. The greater part of these interminable *Tierras de Campos* is covered with cornfields, interrupted here and there by scanty vineyards.

With few exceptions Central Spain possesses no forests, and even isolated trees are rare. The Castilian peasant is an enemy of trees because they give shelter to the small birds that eat his grain. No tree shades his house, which is built of unbaked bricks *(adobes)* and shares the dusty hue of the ground on which it stands. The towns situated on the sun-burnt hills of New Castile look like stony growths from the arid soil. The whole scene is reduced to a weird and gloomy tone of brownish gray. In La Mancha (p. 307) there are extensive districts where nothing exists that can properly be termed a tree, and thousands of the natives live and die without ever seeing a tree. According to the native proverb, the lark has to bring his provisions with him when he visits such treeless and sparsely peopled districts as those which formed the scene of the adventures of Cervantes' famous hero, the *Ingenioso Hidalgo de la Mancha*.

Ciudad Real (7568 sq. M.; pop. 321,580); *Cuenca* (6635 sq. M.; pop. 249,696); and *Guadalajara* (4675 sq. M.; pop. 200,186). — In León are the provinces *León* (5935 sq. M.; pop. 386,083); *Salamanca* (4840 sq. M.; pop. 320,765); *Zamora* (4097 sq. M.; pop. 275,545); *Valladolid* (2922 sq. M.; pop. 278,561); and *Palencia* (3255 sq. M.; pop. 192,473). — Estremadura, see p. 455.

Large tracts of these tablelands are actually deserts, and nearly the whole of them would be so were it not for the system of IRRIGATION. It was from the Moors that the Spaniards learned how to convert this *dura tellus* of the Romans into a fertile landscape by the help of artificial watering. The Moorish works still subsist to excite the astonishment and admiration of the traveller. In the more favoured districts the scanty rainfall percolates at once through the surface layers of the ground, but is prevented from sinking deeply by a subsoil of tenacious loam. The water thus arrested moistens the superincumbent soil by a constant process of evaporation, and renders possible the growth of abundant harvests. Among the districts of this kind are the large grain-growing plains of *Palencia*, *Valladolid*, and *Zamora* in León, and the *Mesa* (table) *de Ocaña* in New Castile. The ground here always seems to be dry, but the crops of wheat, rye, and saffron draw sufficient moisture from the subsoil and produce abundant fruit. These *Tierras de Campo y Secanos*, which have so little value on the coasts of Valencia and Alicante, are therefore rightly regarded in Castile as *Tierra de pan llevar*, or 'land of the staff of life'. In other districts the chief crop is the *Garbanzo*, or chick-pea, which Linnæus named *cicer arietinum* on account of its resemblance to the head of a ram. This forms the main ingredient of the national dishes known as *puchero* and *olla podrida*.

When the ground is unable to bear any farther crop, it is used as pasture for sheep, large flocks of which migrate in summer from Estremadura (p. 456) to the uplands of Castile. Swine are fed on the acorns in the few forests and yield excellent hams.

The methods and implements of Castilian agriculture recall those of classical antiquity and of the East. The peasant-farmer *(labrador)* turns up the soil with the *álamo negro*, a rough, home-made wooden plough, and leaves the lion's share of the work to the *Sol criador*, or 'fertilizing sun'; in his threshing-floor he separates his grain with a simple roller *(trilla)* or treads it out by the feet of oxen. Strongly opposed to all innovations, he sits on his clod, wrapped in his traditional dignity *(grandeza)* and deeming no man his superior save the king; his frank independence knows no limit, but his hospitality is great and his word is as good as his bond. If one diverges a little from the beaten track it is still easy to find such characters as *Rojas* has described in his 'Labrador honrado' ('García del Castañar'), *Moreto* in his 'Valiente Justiciero', or (best of all) *Calderón* in the 'Alcalde de Zalamea'. It was peasants such as these and the shepherds of Estremadura that produced the *Conquistadores*, who conquered powerful kingdoms with a handful of men; they were the raw material of the soldiers who terrorized Europe in the middle ages and beat back the French invasion in more recent times.

The extension of the railway-system powerfully encouraged the export of grain, especially to Portugal; in 1873 Spain exported about 120 million quarters of wheat, while importing only about

44,000 quarters. The appearance of the phyloxera in France, however, suggested a more profitable market for Spanish agriculture and cornfields gave place to vineyards, until the protective policy of France and the increase of wine-growing in Algeria and Italy seriously reduced the export of Spanish wine. In 1891 Spain supplied France with 'vino comun' to the value of 248 million francs (9,920.000*l.*), but in 1902 to the value of 14½ million francs only (570.000*l.*). The total value of Spanish wines exported in 1902 was 36¾ million francs (1,470,000*l.*). As a consequence the export of cereals has again increased during the last ten years (27,600 qrs. in 1894, 1,217,790 qrs. in 1902), while at the same time there has been a rapid development of the beetroot-sugar and cane-sugar industries. In 1898 Spain possessed 19 sugar-factories, in 1903, 82, of which 50 were for beetroot-sugar.

The HISTORY of the kingdoms of León and Castile is substantially that of Spain. These lands always formed the 'robur Hispaniæ', or, as the Castilians themselves termed it, '*el corazon y castillo*', 'the heart and stronghold', of the peninsula. After Pelayo had succeeded in maintaining Asturias against the Moors, the conquest of the S. part of the central plateau was only a question of time. *León*, so named after the Seventh Roman Legion, along with the important mountain-town of Zamora, was the first part to fall into the hands of the Christians, and afterwards continued to subsist as an independent *Reino* alongside the more powerful kingdom of Castile, of which Burgos was the focus. The capture of *Toledo* in 1085 (p. 128) led to the formation of a *New* Castile, and the battle of *Las Navas de Tolosa* (p. 326) in 1212 confined the Moors to Cordova and Granada. The conquest of the peninsula was not, however, completed until the two great kingdoms of Castile and Aragón were united, through the marriage of Ferdinand and Isabella, under the sceptre of these 'Catholic Kings'.

The name of Castile is derived from the numerous castles *(castillos)* erected as defences against the Moors. The castle of *San Esteban de Gormaz* (p. 27), on the Douro, is a good example of these fortresses, while the walls of *Avila* (p. 43), *Astorga* (p. 176), and *Lugo* (p. 178) afford an idea of the town-fortifications of late-Roman times. The character and history of Castile are incarnated in the *Cid* (p. 29), the great champion of the Christians against the Moors, and in *Philip II.*, one of the most national of Spanish rulers. It is no mere accident that the *Escorial* (p. 109) of the latter stands on the dividing line between the two Castiles. After the expulsion of the Moors, the defeat of the Comuneros (p. 60), and the abrogation of the Aragonese fueros (p. 193), the chivalry of Old Castile was succeeded by the religious and political unity of which the capital of Madrid, in the heart of New Castile, was the outward expression as the 'corte' of the new absolute monarchy.

1. From *(Paris)* Hendaye-Irún to Miranda de Ebro *(Medina del Campo, Madrid, Lisbon).*

From Paris *(Quai d'Orsay)* to Madrid, 902 M., ordinary express in 23¾-35 hrs. (fares 168 fr., 119 fr. 10 c.), with sleeping-cars; 2nd class passengers change carriages at Bordeaux. A *'Train de Luxe' (Sud-Express;* Span. *Sur Expreso)*, consisting of first-class carriages only (fare 247 fr.), runs daily in 26 hrs. For this, places must be taken in advance from the *International Sleeping Car Co.* (20 Cockspur St., London, or 5 Boulevard des Capucines, Paris); see p. xiv. This train has connection three times a week for Lisbon, carriages being changed at Medina del Campo (see p. 158). — Carriages are changed, luggage must be rebooked, and the custom-house examination takes place at *Irún* on the journey to Madrid and at *Hendaye* on the journey to Paris. Both stations have good restaurants and 'buffets de change'.

From Irún to Miranda de Ebro, 112 M., railway *(Caminos de Hierro del Norte)* in 4½-7 hrs. (fares 21 p. 50, 16 p. 15, 9 p. 70 c.); to Madrid, 392 M., in 15-26 hrs. (fares 75 p. 75, 56 p. 80, 34 p. 10 c.). Besides the daily express train (1st cl. only), trains de luxe run several times weekly to Miranda in 4½ hrs. The only halt for meals between Irún and Madrid is made at Miranda. The Sud-Express (see above) is not available from Spanish stations except for passengers to Madrid. — For the Spanish railways, railway-time, and railway-restaurants, see pp. xviii, xix. One of the time-tables there mentioned should be obtained as soon as possible.

From *Paris*, viâ *Bordeaux*, to (508 M.) *Hendaye*, see *Baedeker's Southern France.*

Hendaye *(Railway Restaurant; Hôtel de France et d'Angleterre*, R. from 3, pens. from 9 fr.; *Imatz et du Commerce*, R. 3½, déj. 3, D. 3½ fr., both very fair), Span. *Hendaya*, lies ½ M. from the station on the right bank of the *Bidassoa*, which here expands and forms a kind of bay. As we start, we see to the right, beyond the Bidassoa, *Fuenterrabía* (p. 9) and *Cape Higuér;* in front is the lofty *Peña de Aya* (p. 9). To the left, in the river, lies the neutral *Isle of Pheasants*, also called the *Ile de la Conférence* since the meeting of Cardinal Mazarin and Count de Haro, the plenipotentiary of Philip IV. (1659). Farther on, to the S.E., is the Ermita de San Marcial (p. 9).

We cross the river by the *Bidassoa Bridge*, 145 yds. in length, the middle of which marks the frontier of Spain, where we enter the Basque province of *Guipúzcoa.*

1¼ M. **Irún.** — The Station *(Restaurant)* is about ½ M. from the town. — **Hotels** (comp. p. xxiv). Palace Hotel, Paseo de Colón 8-10; Hot.-Restaurant Casino de la Amistad, Plaza de la Constitución, both very fair. Hôt. de Bayonne, near the station, unpretending. — Tramway to the Plaza de la Constitución in 7 min., 10 c., each article of luggage 10 c.

Irún, a comparatively modern town with 5799 inhab., is charmingly situated on the left bank of the Bidassoa. The church of *Nuestra Señora del Juncal*, a plain Renaissance edifice with a nave 140 ft. long and 92 ft. wide, contains an over-decorated reredos *(retablo)* and several tombs, among them that of *Admiral Pedro di Zubiaur.* In the *Plaza Mayor* or *Plaza de la Constitución*, as the principal square in almost every Spanish town is now named in memory of the outcome of the long revolutionary struggle, stands

the *Casa Consistorial*, or town-hall, erected in the 17th century. A fine view is obtained from the *Ermita de San Marcial*, near the town.

*Excursion to Fuenterrabía, 3-4 hrs. there and back. A tramway (25 c.) runs from the Plaza de la Constitución in 20 min. (few cars; 40 min. walk). The expedition is more conveniently made from Hendaye by boat across the Bidassoa (1 fr. there and back); the boatmen meet the trains.

Fuenterrabia (*Hôt. Palais-Miramar; Hot. Concha; Hot.-Restaurant Peñon Cantábrico*, all to the N. on the river-bank), a little frontier-town with 993 Basque inhab., has been repeatedly besieged, bombarded, and taken by storm, but still preserves its quaint mediæval character, with narrow streets and handsome houses adorned with the arms of their ancient proprietors, wrought-iron balconies, and projecting roofs. The *Calle Mayor*, or main street, ascends to the church and castle from the little *Puerta Mayor*, which displays the town-arms. The *Church*, Gothic in style, with a Renaissance portal and belfry of the 17th cent., has the usual over-ornamented interior typical of Spanish churches, with carved and gilded altars, etc. The castle is known as the *Palacio de Carlos Quinto* (adm. 25 c.), but the oldest portions, overlooking the river, date from the 12th cent.; the picturesque court and the view from the terrace are the chief points of interest. A visit should be paid to the *Calle de las Tiendas*, opposite the church-tower, to the *Calle Pampinot*, diverging on the left, and the *Calle de Fuentes y Gorgot*, leading back to the main street. Fuenterrabía is nearly 40 M. from Roncesvalles (p. 212), so that there is some poetic exaggeration in Scott's 'a blast of that dread horn, on Fontarabian echoes borne'. Milton also alludes to Fontarabia (*Paradise Lost*, I. 587). A great festival is celebrated on Sept. 8th in memory of the raising of the siege of the town by the French under the Duke of Condé in 1638. — It was nearly opposite Fuenterrabía that the Duke of Wellington effected the passage of the Bidassoa (Oct. 8th, 1813) in the face of the French under Soult, who occupied a strongly fortified position on the right bank.

A pleasant walk may be taken from Fuenterrabía to the N.W. to the *Ermita de Guadalupe*, with the *Fuerte de Guadalupe* (no sketching allowed; fine view), and thence along the bare sandstone ridge of the *Jaizquíbel* (1798 ft.), surmounted by the dilapidated *Fuerte Enrique*, with constant views of the Cantabrian Mts. to the left and the ocean to the right, to (3-4 hrs.) *Pasajes* (p. 10), which lies far below.

The **Peña de Aya** (French *Les Trois Couronnes;* 2675 ft.), a conspicuous and rugged mass of granite, rises to the S. of Irún, whence it may be ascended in 3-4 hrs. Riding is practicable as far as the (2½ hrs.) mountain-pasture known as the *Pradera de Laisangu*. The *View embraces the Cantabrian Mts. of Navarre on the E. and S., the valleys of Irún and Oyarzun, San Sebastián, the ocean, and the French coast as far as Biarritz.

On the road from Irún to Oyarzun (diverging to the left from the main road to Rentería, see below, 1½ M. from Irún), and near the secularized chapel of Santo Cristo de Andrea Erreguia, stands a large block of granite bearing a rude outline carving of a horseman. This is the tomb of a Cantabrian soldier, whose name *(Ulbeltesonis)* appears below the sketch in letters of the first century of the present era.

Beyond Irún the train runs to the S.W., skirting (right) the bleak *Jaizquíbel* (see above) and traversing a picturesque hilly district. The pass of *Gainchurisqueta* is penetrated by a tunnel.

7½ M. **Lezo-Rentería** (*Restaurant Oarso - Ibai* and others near the terminus of the tramway to San Sebastián, p. 10), the station for *Lezo*, with a wonder-working image of the Saviour (festival on Sept. 14th), and for *Rentería*, on the *Oyarzun* (the ancient *Oarso*).

The train crosses the Oyarzun by a narrow girder-bridge, passes by a tunnel through a peninsula, with the lead-foundry of *Capuchinos*, and reaches the beautiful and almost land-locked *Bay of Pasajes*,

which resembles an Alpine lake. 8½ M. **Pasajes.** In the 16-18th cent. this was the starting-point of the hardy Basque whalers, and Lafayette took ship here for America in 1776. Subsequently it declined into a mere fishing-village, but it has recently gained some industrial importance (pop. 790). The railway-station is in *Ancho*, the newer quarter, which is adjoined by *San Pedro* (Fonda del Puerto, pens. 5 p.). On the right bank of the mouth of the Oyarzun lies *San Juan* (Restaurant Cámara). To the S. are the forts of *San Marcos* and *Choritoquieta*. On the E. side of the narrow entrance to the harbour is the dilapidated *Fuerte de Santa Isabel*.

The train runs along an embankment skirting the W. arm of the bay and intersects several hills. To the left is *Alza;* to the right rises *Monte Ulía* (p. 12), at the foot of which, on the bank of the *Zurriola*, lies the *Barrio de Gros*, the E. suburb of (12 M.) *San Sebastián*.

San Sebastián. — **Railway Stations.** 1. *Estación del Norte* (Pl. G, H, 3; Restaurant, déj. 3, D. 3½ fr.), on the right bank of the Urumea, at the Puente María Cristina, for the Northern Railway. — 2. *Estación de Bilbao* (Pl. F, 4), see p. 17. — At the first of these the traveller will find the hotel-omnibuses (fare 2 p., luggage under 25 lbs. 50 c., trunk 1 p.) and cabs. — Omnibus General, see p. xix. — Octroi examination, see p. xiii.

Hotels (comp. p. xxiv; generally crowded in summer). *Hôtel Continental (Pl. a; F, 3), R. from 5, B. 2, déj. 6, D. 8, pens. from 20 p.; *Hôt. de Londres & d'Angleterre (Pl. c; F, 3), R. from 4, B. 1½, déj. 4, D. 5 (incl. wine), pens. from 15 p., these two in the Paseo de la Concha, with view; *Hôtel du Palais (Pl. b; F, 3), Avenida de la Libertad 19, R. from 5, B. 2, déj. 5, D. 8, pens. from 15-20 p.; *Hot. Ezcurra (Pl. d; G, 2), Paseo de la Zurriola, pens. from 15 p. — Hot. Internacional, Calle de Prim 2, corner of Calle de San Martín (Pl. G, 3); Hôt. de France (Pl. e; G, 2), Calle de Caminos, B. 1, déj. 3½, D. 4-5, pens. from 10 p., good; Hôt. de Paris, Calle de Fuenterrabía 11, near the Calle del Príncipe (Pl. F, 3); Family Hotel (French landlord), Calle Miramar 2 (Pl. F, 3), pens. from 17 p. (incl. wine); Hot. Berdejo (Pl. f; G, 3), Calle de Guetaria 7, commercial; La Perla, Calle San Marcial 37 (Pl. F, 3), La Playa & Bella Vista, Calle de Zubieta 56 (Pl. E, F, 4), at these two pens. 10-15 (July-Oct. 15-25) p.; Hot. Araña, Calle de Easo 8 (Pl. F, 3, 4); Hôt. de Biarritz, Calle de Guetaria 8 (Pl. G, 3); Hot. Albeniz, Calle de Vergara 16 (Pl. G, 3).

Restaurants (comp. p. xxv). *Casino*, see p. 11; *Club Cantábrico*, corner of Calle Andía and Calle Miramar, on the Concha, déj. 6, D. 8 p.; *Bourdette* (French). Avenida de la Libertad 35, déj. 3, D. 4 p.; *Urbana*, *The Good Taste* (also confectioner's), both in the Plaza de Guipúzcoa, déj. 4, D. 4½ p.

Cafés (comp. p. xxvii). *Novelty*, Alameda 15, expensive; *Oriental*, at the tramway terminus (see below); three *Cafés Kutz* (cor. of Alameda and Calle Garibay, E. end of Alameda, and cor. of Calle de San Martín and Calle de Urbieta); *C. del Norte*, Alameda 7; *Café del Rhin* and *Royalty*, corner of Avenida and Calle de Vergara; *Europa*, Calle de Hernani 3-5; *Guipúzcoa*, Plaza de Bilbao. — **Cervecerías** (p. xxvi) in the suburb of Gros (Pl. H, 1, 2) and in the suburb of Antiguo, at the tramway terminus (Venta Berri).

Cab per drive 2, per hr. 3 p., double fares at night (12-7); outside the town 5 p. for the 1st hr., 3½ p. for each additional hour.

Electric Tramways. 1. From the Alameda every ¼ hr. to Venta Berri (Pl. B, 4), in 15 min. — 2. Alameda to Ategorrieta, every 7 min. in 15 min. — 3. Alameda viâ Ategorrieta and Pasajes (comp. P. H, 2; 20 min.) to Rentería (p. 9; 10 min.). — 4. Alameda to Monte Ulía (p. 12), every 20 min., in 30 min. (there and back 1 p. 50 c.). — 5. From Calle Elcano (near the Correo, Pl. F, 2) to Hernani (comp. Pl. G, 3, 4) every 25 min., in 50 min.

SAN SEBASTIÁN
1 : 18.000
0 100 200 300 400 Metros
MONTE IGUELDO
Torre Igueldo
Isla Sta Clara
MONTE URGULL
Castillo de la Mota
CONCHA
Playa del Antiguo
Playa de Baños
Playa de la Zurriola
Cárcel
Barrio del Antiguo
Palacio de Miramar
Caseta Real
Baños de la Perla
Cuartel
Teatro Circo
Barrio de Gros
Plaza de Toros
Misericordia
Velódromo
Estación del Norte
Fabr.a de Tabacos
Asilo de Ancianos
Paseo de los Fueros
Rio Urumea
R. Urumea
Estación de Bilbao
Convento de Sn Bartolomé
Instituto prov.
Escuelas
Barrio de Amara
Buen Pastor
Venta-berri
Hernani
Bilbao
Tolosa
Irún
Wagner & Debes, Leipzig

Motor Omnibus: to *Tolosa* (p. 13) from the Restaurant La Urbana, Plaza de Guipúzcoa (Pl. F, 2), at 11 15 a.m. and 6.45 p.m. in 1¼ hr. (2 p. 50 there and back), and from the Café del Norte (p. 10) viâ Ceston, Azpeitia, Loyola to *Azcoitia* (p. 17) at 8.30 a.m. and 4 p.m. in 2½ hrs. (5 p.).

Post Office (*Correo*, Pl. F, 2; comp. p. xxiii), in the Palacio de la Diputación. — **Telegrapb Office** (Pl. G, 3), Calle de San Martín 8.

Casino (*Gran Casino Easonense*; Pl. F, 2), with terrace, restaurant (déj. 6, D. 8 p.), entertainment-hall, reading and gaming rooms; concerts during the season 5-7 & 9.30-11 p.m.; adm. 1, after 7 p.m. 1½ p., for balls or other fêtes 3 p.; closed in winter. — *Bands* play in the Alameda also.

Tbeatre (comp. p. xxx). *Teatro Principal* (Pl. F, 2), Calle Mayor. *Teatro Circo* (Pl. F, 1), Calle de Soraluce (varieties).

Ball Games (comp. p. xxxiv). *Frontón de Atocha* (Pl. H, 2, 3); *Jai-Alai*, near the Plaza de Toros (Pl. H, 1, 2), for 2000 spectators.

Bull Figbts (comp. p. xxxi) in the heigbt of summer in the *Plaza de Toros* (Pl. H, 1. 2), with room for 13,000 spectators.

Warm Baths in the *Casino* (see above; 2 p.), in the *Perla del Océano* (Pl. E, F, 3), and opposite the *Pescadería* (Pl. F, 2). — **Sea Baths** at the *Playa de Baños* (Pl. E, F, 3, 4; 25 c., with towels 50 c.), tbe *Playa del Antiguo* (Pl. B, C, 3, 4), and the *Playa de la Zurriola* (Pl. C, 1, 2).

Pbysicians. *Dr. Vich*, Frencb, Paseo de los Fueros 5; *Dr. A. Lerchundi*, Urbieta 24; *Dr. Ucelayeta*, Plaza de Guipúzcoa 15. — **Chemist.** *R. Usabiaga*, Plaza de Guipúzcoa 1.

British Vice-Consul, *D. A. Budd*, Calle de Prim 5 (Pl. G, 3). — Lloyd's Agent, *Florentin de Asqueta*, Calle Campanario 10.

Booksellers. *Benquet*, Avenida de la Libertad 23; *Fornet*, Calle Elcano 2 (sleeping-car tickets); *J. Baroja*, Plaza de la Constitución 1-3.

Banks. *Banco de España*, Calle Garibay 26; *Crédit Lyonnais*, corner of tbe Avenida de la Libertad and Calle Miramar; *José Brunet & Co.*, Avenida 20. — **Money Changers.** *Carrasco*, Avenida de la Libertad 30; *Landaberea y Echeverria*, Calle Garibay 1.

San Sebastián (pop. 28,813), the Basque *Iruchulo* or *Donostiya* and the capital of the province of Guipúzcoa, is the summer-residence of the royal family and the most fashionable seaside resort in Spain. It occupies an extraordinarily picturesque site at the S. base of the *Monte Urgull*, a rocky island now connected with the mainland, and on the alluvial ground between the mouth ('Ría') of the canalized *Urumea* on the E. and the bay of *La Concha* on the W. The fortifications were razed in 1866 and since that date a new town has sprung up to the S. of the Boulevard (Alameda), with wide streets and handsome promenades.

In 1813, during the Spanish war of Liberation, tbe town was stormed by the British, Spanisb, and Portuguese troops under Graham, and the French under General Rey compelled to surrender the fort on the Monte Urgull (p. 12). In 1835-36 the town and fortress were beleaguered by the Carlist forces and heroically defended by tbe Cristinos with the aid of some Britisb auxiliaries.

The most fashionable resorts are the promenades skirting the ***Concha**, a noble bay bounded by the Mte. Urgull on the N.E. and the Mte. Igueldo on the W., while the small island of *Santa Clara* shelters its outlet on the N.W. Here is situated the *Casino* (Pl. F, 2; see above), bounded on the E. by the *Alameda* and on the S. by the park of *Alderdi-eder* (Basque 'beautiful place'), which is continued by the *Paseo de la Concha* (Pl. F, E, 3, 4). The gently sloping beach is excellently adapted for bathing. The bathing-machines are

drawn by oxen. The Caseta Real is the bathing-house of the royal family. — Towards the W., above a tunnel threaded by the road to the suburb of *Antiguo* (Pl. A, B, 4; tramway No. 1, p. 10), is the unpretending royal *Palacio de Miramar* (Pl. C, 4), built in 1889-93 from the designs of the English architect Selden Wornum.

In the New Town the chief features are the *Avenida de la Libertad* (Pl. F, G, 3, 2), shaded with trees, and the *Plaza de Guipúzcoa* (Pl. F, 2), with its luxuriant vegetation. The handsome *Palacio de la Diputación* (Pl. F, 2), with the rooms of the Provincial Diet, has a fine stained-glass window on the staircase, designed by *Echena* and made at Munich, representing King Alfonso VIII. confirming the fueros of Guipúzcoa in 1202 (fee 50 c.). — In the Avenida de la Libertad (No. 40) is the American *International School for Girls (Instituto Internacional)*, which has done much for the higher education of women in Spain. To the S. of the Avenida a new quarter, the *Barrio de Amara*, has sprung up around the Gothic church of the *Buen Pastor* (Pl. F, G, 3, 4), completed in 1897. — In the *Largo de la Zurriola* (Pl. G, 2), surrounded by flower beds, is the *Monument of Antonio de Oquendo*, the Basque commander of the Spanish fleet in 1631 and 1639, by Marcial de Aguirre (1894).

The Old Town contains few objects of interest. In its centre lies the *Plaza de la Constitución* (Pl. F, 2), surrounded by arcaded houses with balconies, all the windows of which are numbered in view of the bull-fights formerly held in the square. To the E. are the *Pescadería* (Pl. F, 2; fish-market) and the church of *San Vicente* (Pl. F, 1), a Gothic building of 1507, with a curious W. porch and tower, massive buttresses, and an altar with excellent statues by *Ambrosio de Vengoechea* and *Juan Triarte* (p. lxvii). — From the church of *Santa María* (Pl. E, F, 2) a flight of steps ascends to the footpaths which ascend in curves along the slopes of the **Monte Urgull** (380 ft.; Pl. E, 1). The summit, crowned by the *Castillo de la Mota*, is not accessible, but an agreeable walk may be taken around the steep slopes (3/4 hr.). On the N. side, halfway up, are the graves of the British officers who fell here in 1813 and 1836 (see p. 11).

A pleasant excursion may be made by steamboat (there and back 50 c.) from the *Harbour (Puerto;* Pl. E, 2) to the island of *Santa Clara* (Pl. C, 2), with its small lighthouse and restaurant. — From the *Cárcel* or prison (Pl. B, 3; tramway No. 1, see p. 10), the *Mte. Igueldo* (605 ft.; Pl. A, 2), with the dilapidated old lighthouse *(Torre Igueldo)* of 1778 and a new one *(Faro)* of 1855 (395 ft.), is reached by steep footpaths in 40 min. Extensive view.

Interesting excursion by tramway (No. 4; p. 10) to the top of ***Monte Ulia** (755 ft.), to the E. of San Sebastián, with a frequented garden-restaurant and a magnificent view.

Other Excursions. By tramway (p. 10) to *Hernani* (p. 13), *Rentería* (p. 9), or *Pasajes* (p. 10), and thence by boat across the bay to Fort Santa Isabel; by railway (R. 2) to *Zarauz* and *Guetaria* (p. 17), or viâ Zarauz to

Arrona-Cestona (p. 17) and thence by carr. to *Azpeitia* (p. 17) and the convent of San Ignacio de Loyola (p. 17); by the Hernani tramway (No. 5; p. 10) to *Astigarraga* and thence on horseback to the (5 M.) prehistoric rock-caves of *Landarbaso*, which have been explored since 1892 (guide necessary, 2 p.).

The Railway to Miranda de Ebro turns to the S. at San Sebastián and ascends the pretty and industrious valley of the *Urumea*. We cross the river, thread a tunnel, and reach —

16 M. **Hernani** (*Hot.-Restaurants Zauregui* and *Fayos*, both in the Plaza de los Fueros, at the tramway terminus), a small town with 1140 inhab., situated above the right bank of the Urumea, with sombre old palaces and a large *Church*, celebrated for its wood-carvings. The English Legion was annihilated here by the Carlists in 1836. Above the town rises the dilapidated *Fort Santa Bárbara*, bombarded in vain by the Carlists in 1874.

Tramway to San Sebastián, see p. 10.

The train now ascends steadily, threads tunnels before and after ($20^1/_2$ M.) *Andoaín*, and, crossing the *Leizarán*, enters the fertile valley of the *Oria*. 23 M. *Villabona-Cizúrquil*.

28 M. **Tolosa** (260 ft.; *Fonda de Sistiaga*, *Mendia*, *Bustamente*, and others), with 5496 inhab., is prettily situated in the green valley of the Oria, which here receives the *Azpiroz*. In the main square a bronze statue, by A. Marinas (1901), commemorates *Col. F. Dugiols*, who distinguished himself in the Carlist campaign of 1875-6 and in the Philippines in 1898. The church of *Santa María* has a colossal figure of John the Baptist on its façade. Handsome avenues on the Oria and the *Berástegui*. Most of the numerous manufactories are engaged in making paper.

Motor Cars run from Tolosa to San Sebastián (see p. 11) and to the S.E., viâ *Betelú*, with celebrated mineral springs (June-Sept.), to *Irurzun* (Posada Sarro), a station on the railway from Alsasua to Pampeluna (p. 211).

The train penetrates the foot-hills of the mountains to the S. by several tunnels and crosses the Oria fifteen times. Numerous well-to-do villages and manufactories are passed. To the left rise the conical peak of the *Aralar* (4835 ft.) and the serrated ridge of *Ataun*. Beyond ($35^1/_2$ M.) *Villafranca* we reach (38 M.) *Beasain* (520 ft.).

Between Beasain and *Alsasua* (p. 14) the railway makes a wide sweep to the W., round the mountain. There are also, however, two direct Roads (10-12 M.), one viâ *Idiazábal* and the *Alto de Echegaráte* (2510 ft.), the other through the valley, viâ *Segura* and *Cegama*, and then over the mountain-pass of *Otzaurte* (p. 14). If we do not go on to Alsasua, the best way of making this attractive excursion is to ascend by one road to the top of the Alto de Echegaráte and return by the other. The church of Cegama contains the tomb of the celebrated Carlist leader *Tomas Zumalacárregui*, who was born at Ormáiztegui in 1788 and fell before Bilbao in 1834. — The Alcalde of Cegama provides guides and donkeys for the ascent of the *Aitzgorri* (p. 14). The route leads through beech-woods to the cadmia mine of *Catavera*. The top commands a wide panorama. The night is spent in the Franciscan convent of *Aranzazu*, on the S. slope. Thence we follow the highroad to (6 M.) *Oñate*, with an Augustine convent

in the Renaissance style. From Oñate we drive to (12 M.) *Zumárraga* (see below) viâ *Udana*, *Telleriarte*, and *Legazpia*.

The train continues to follow the Oria, skirting the barren limestone heights of the *Sierra de San Adrián*, to (41 M.) *Ormáiztegui*, the frequented sulphur-baths of which lie to the left, adjoining the viaduct (330 yds. long, 116 ft. high) over the valley. It then asoends to the *Arguisano*, and enters the valley of the *Urola* by a tunnel.

47 M. **Zumárraga** (1170 ft.; *Hot. Ugalde*, by the rail. station, clean), picturesquely situated at the foot of the *Castillo de Ipenarrieta*, built in 1605 on the hill of *Irimo* (2930 ft.), is the birthplace of *Miguel López de Legazpi*, the conqueror of the Philippines in 1569, to whom the province has erected a bronze statue designed by Marinas (1897). Opposite, on the left bank of the Urola, lies the sister-town of *Villareal de Urechu*, birthplace of the Basque poet José María Iparraguirri (comp. p. 18), who also is commemorated by a marble statue in front of the church (1894). In the church is a monument to *Gaspar de Jáuregui* (d. 1844), a Basque hero who distinguished himself against the French (1810-13) and in the first Carlist war, when he fought on the side of the Cristinos.

From Zumárraga to Málzaga, 16½ M., branch-railway in 1¼ hr. (fares 3 p. 25, 2 p. 45, 1 p. 50 c.; best views on the left). The line follows the valley of the Urola for a short distance, then ascends the slope of *Monte Trimo*, and penetrates the crest of the hill by a tunnel. Running high above the *Anzuola* and threading five tunnels, it descends to (6 M.) *Anzuola*. Beyond this point we traverse a characteristic Basque landscape; to the right and left rise lofty hills clad with chestnuts, oaks, and ferns, while the bottom of the valley is a mass of fruit-trees. Beyond four tunnels we descend in a sharp curve to —

10 M. Vergara (*Hot. Idarreta*), a town of 2977 inhab., finely situated at the confluence of the Anzuola with the *Deva*. The *Convenio de Vergara*, concluded in 1839 between the Carlist general Maroto and the Spanish general Espartero, stipulated that the Basques should lay down their arms and so put an end to the first Carlist war. The church of *San Pedro* contains an admirable statue of Christ by Montañés (p. lxviii). In the once famous *Seminario*, founded in 1776, is a statue of St. Ignatius by Gregorio Hernández. From Vergara to *Vitoria* viâ Salinas de Léniz, see p. 16. — The line descends on the right bank of the Deva to (11½ M.) *Placencia*. Tunnel. We cross the Deva. — 16½ M. *Málzaga*, see p. 18.

Beyond Zumárraga the line rapidly ascends in the valley of the Urola, and between (52 M.) *Bríncola-Oñate* (1660 ft.) and (59 M.) *Cegama-Otzaurte* it threads 12 tunnels. We enjoy a series of fine views of the fertile valley to the left, and of the limestone heights of the Sierra de San Adrián to the right, including the *Aitzgorri* (ca. 5250 ft.) and the savage *Monte Araz* (4940 ft.). The line attains its summit-level in the thirteenth tunnel and descends through brushwood, skirting the base of the hills of *Alzania*, with a view, to the left, of the *Pizzo de Idiazábal* (2160 ft.).

65 M. **Alsasua** (1740 ft.; *Rail. Restaurant*), prettily situated in the valley of the *Araquil*, in *Navarre*. To the N. rises the *Sierra di Aralar* (4825 ft.), to the S. the *Sierra de Andía* (4900 ft.); farther off, to the E., are the Pyrenees.

From Alsasua to *Pampeluna* and *Castejón (Saragossa)*, see p. 211.

The Madrid railway now turns to the W., passes (66 1/2 M.) *Olazagutía*, and ascends through a wide valley to the plateau of *Alăva*, which still bears its primæval name. We cross the watershed almost imperceptibly and reach the valley of the *Zadorra*, which carries its waters to the Ebro. To the N.W. we see the Mte. Araz (p. 14); farther on the Puerto de Arlaban (p. 16) comes into sight, and the serrated ridges of the Peña de Gorbea (p. 25) and the Peña de Amboto (4455 ft.). — 72 1/2 M. *Araya*, at the foot of Mte. Araz; 77 M. *Salvatierra*. Tunnel. To the right are the ruins of the castle of *Guevara*, built in the 15th cent. in imitation of the Castle of Sant' Angelo at Rome.

At (83 M.) *Alegria* the train reaches the fertile *Concha de Alăva*, watered by the Zadorra and several other rivers. This, once the bed of a lake, is now a fertile upland plain with thriving villages.

92 M. **Vitoria.** — **Hotels** (comp. p. xxiv). Hotel Quintanilla, Calle de la Estación 27, 2 min. from the rail. station, good cuisine, pens. 9 p.; Hot. Pallarés, Calle de Postas 40, cor. of the Plaza de la Independencia, with a small garden and baths. — **Cafés.** *Universal*, *Suizo*, both in the Calle de la Estación. — **Post & Telegraph Office**, Plaza de la Independencia. — **Bull Ring** (*Plaza de Toros*), in the S.E. part of the new town.

Vitoria (1635 ft.), the capital of the province of Alăva, with 28,327 inhab. and numerous factories, was founded in 581 by Leovigild, King of the Visigoths, after a victory over the Basques, and was taken in 1198 by Alfonso VIII. of Castile.

The Calle de la Estación leads to the N. from the railway-station to the New Town, with its wide thoroughfares and spacious squares. From the end of this street the Calle de Postas leads to the right to the Plaza de Bilbao (p. 16) and to the triangular Plaza de la Independencia. By turning slightly to the left at the end of the Calle de la Estación we reach the *Plaza Nueva*, the market-place and winter-promenade of the town. It is surrounded with arcades and was erected in 1791 by Antonio de Olaguibel on the model of the famous Plaza Mayor in Salamanca. The *Casa Consistorial* (town-hall), on the N. side of this plaza, contains the 'Machete Vitoriano', by which the Civil Governor of the Basque Provinces took his oath of office: 'May my head be cut off with this blade, if I do not defend the fueros of my fatherland'. — The Plaza Nueva is adjoined on the W. by the *Plaza de la Virgen Blanca*, to the N. of which, on the slope of the old town, rises the Gothic church of San Miguel. The high-altar, carved in wood, in the Renaissance style of the 16th cent., by *Juan Velázquez* and *Gregorio Hernández*, is deservedly celebrated as a work of art.

Proceeding to the N.W. from the lower end of the Plaza de la Virgen Blanca, we soon reach the Plaza de la Provincia, adorned with a bronze *Statue of Mateo Benigno Moraza*, the zealous upholder of the Fueros, unveiled in 1895. The Palacio de la Provincia, built in 1858, contains a fine Crucifixion (1643) by *Ribera* (in the

Salón de Juntas), paintings of SS. Peter and Paul (1637) by the same hand (in an adjoining room; fee 50 c.), and, in the chapel, a Madonna by *Juan Cabezalero* (p. xci).

The Upper Town, known as *La Villa Suso*, situated on the low ridge to the N. of the new town, contains little of interest. It is most easily reached from the Plaza de Bilbao (p. 15), partially by steps. At the N. end stands the Cathedral of Santa María, an unsightly Gothic edifice, built in the 12th cent. and restored in the 14th (p. lvii), with a modern tower. The sculptures of the portal and the Gothic tombs in the interior are sadly damaged. In the sacristy is a Pietà ascribed to Murillo (?).

To the S. W. of the town is the pretty *Paseo de la Florida*, with its well-kept grounds. The *Paseo de la Senda*, to the S., and the *Paseo del Prado*, beyond the railway, call for no remark. Between the latter and the station is the *Convento de las Salesas*, built in the Gothic style in 1880, with a slender tower.

From Vitoria to Vergara, railway under construction, open as far as (12 M.) *Salinas de Léniz* (in about 3/4 hr.). — The train passes (8 1/2 M.) *Villarreal de Alava*, on the road from Vitoria to the baths of *Santa Agueda* and *Mondragon*, crosses the mountains to the W. of the *Puerto de Arlaban* (1740 ft.), and attains its terminus 1 1/4 M. short of (12 M.) *Salinas de Léniz*. Diligence hence past the baths of *Arechevaleta* and *Mondragon* to *Vergara*, see p. 14. — Don Antonio Cánovas del Castillo, long the leader of the Conservatives and prime minister of Spain, was assassinated at Santa Agueda (see above) by an Italian anarchist in 1897.

Our line continues to run towards the W., intersecting the celebrated *Battlefield of Vitoria*.

The battle of Vitoria took place on June 21st, 1813. The French, under King Joseph and Marshal Jourdan, were stationed at *Tres Puentes* and *Subejana de Alava*, to the N. of *Nanclares* (see below). The British, under the Duke of Wellington, advanced through the pass of *Puebla* (see below) and took up their position at *Subejana de Morales*. The engagement ended in the defeat of the French, who retired to Vitoria, from which, however, they were soon ousted. Their loss amounted to 6000 men and 120 guns. This battle practically decided the war in Spain.

We cross the Zadorra before and after (100 M.) *Nanclares de la Oca* (1590 ft.). To the S. we see *Castillo* and *Puebla de Arganzón*, two small and ancient walled towns, lying in a narrow defile, through which the lake of Alava (p. 15) was once drained. — 107 M. *Manzanos*. We enter the broad valley of the *Ebro*, here a very insignificant stream. The train crosses the railway to Bilbao (R. 2) and then the *Bayas*, an affluent of the Ebro.

112 M. **Miranda de Ebro** (1485 ft.; *Rail. Restaurant*, with R.; *Fonda Egaña*, *Fonda Troconiz*, both at the station), the junction of the lines to Bilbao (R. 2) and Saragossa (R. 18). Carriages are changed for these places. — The town of *Miranda*, with 4865 inhab., a ruined castle, and the church of St. Nicholas, lies 1/2 M. to the W., on the Ebro.

From Miranda de Ebro to *Medina del Campo* and *Madrid*, see R. 3.

2. From San Sebastián to Bilbao and Santander. From Bilbao to Miranda de Ebro.

From San Sebastián to Bilbao, 71½ M., narrow-gauge railway; 'train de luxe' (1st class through-tickets only) in 3 hrs. (seat in the 'coche-salón' 5 p. extra); ordinary train in 4-5 hrs. (fares 13 p. 65, 10 p. 25, 6 p. 20 c.). — From Bilbao to Santander, 74 M., narrow-gauge railway in 3½-4 hrs. (fares 12 p. 15, 8 p. 60, 6 p. 65 c.). Trains start from the Concordia Station. — From Bilbao to Miranda de Ebro, 64 M., railway in 2¾-3¾ hrs. (fares 12 p. 50, 9 p. 40, 5 p. 65 c.). Best views to the left. Departure from the Estación del Norte.

San Sebastián, see p. 10. — The railway skirts the coast for some time and then traverses a picturesque region of fine hills and fertile valleys, abounding in chestnuts, fruit-trees, and maize. 3½ M. *Recalde;* 5½ M. *Lasarte;* 6 M. *Zubieta.* — 8 M. *Usarbil*, situated at the base of the *Mendizorrotz* and watered by the *Oria*, contains the 'casa solar' or ancestral mansion of the Soroa family, one of the largest and most characteristic examples of the kind in the Basque provinces. — 10 M. *Aguinaga;* 13½ M. *Aya-Orio.*

16½ **Zarauz** (*Grand-Hôtel*, *La Perla*, less pretending, both on the beach; *Hot.-Restaurant Torre Lucea*, see below; *Hôt. de la Terraza*, near the station, pens. 8 p.), a fashionable sea-bathing resort with 2287 inhab., lies at the W. end of a mountain-girt plain. From its ship-yards, famous in the 16th cent., was launched the 'Victoria', the vessel of Juan Sebastián Elcano, the first circumnavigator of the globe (1519-22). The *Casa Consistorial* dates from the end of the 18th cent.; the *Palace of the Duque de Granada* and the *Torre Lucea*, in the Calle Mayor (now hotel, see above), from the 15th.

20 M. *Guetaria*, picturesquely situated on a peninsula, on the slope of the Garate, was the birthplace of Elcano (see above), who is commemorated by a bronze statue (1861) behind the Gothic church of San Salvador (13th century). The harbour is protected by the fortified island of *San Antón*, connected with the town by a causeway. — 21 M. *Zumaya* (2374 inhab.), situated at the mouth of the *Arola* and at the foot of the *Mte. Santa Clara*, has several cement-works and a fine church containing a Flemish painting (side-altar). — 22½ M. *Arrona-Cestona.*

Near *Cestona* (Hot. Arteche, Fonda de Roque Arocena, both modest), 3¾ M. to the S. of the station (motor-omnibus to Azcoitia twice daily in 1 hr.), are the frequented thermal baths of that name (*Balneario di Cestona*). About 3 M. farther to the S. is **Azpeitia** (*Hot. Arteche. Hot. del Casino*, *Hot. Eceiza*, all plain), a small town of 2300 inhab., lying on the *Urola*, amid fine mountain scenery. Hemp soles are largely manufactured here. A little to the W., on the road to *Azcoitia* (Fonda Elonza, poor), is the imposing *Convent of San Ignacio de Loyóla*, with its lofty domed church, erected by Fontana in 1683 et seq. on the site of the house in which Loyola (*Iñigo López de Recalde;* 1491-1556), founder of the Society of Jesus (1540), was born. From Azcoitia motor-cars ply to *San Sebastián* (comp. p. 11), and from Azpeitia twice daily in summer to the S. to *Zumárraga* (p. 14).

25 M. *Iciar* (525 ft.); about 3 M. from the station, on the Monte Anduz (2000 ft.), is the celebrated pilgrimage-church of the Madonna of Iciar (extensive view). — 28 M. **Deva** (*Hotel Deva*, pens. 8 p.,

well spoken of; *Hot. de la Alameda; Hot. de la Hilaria)*, a flourishing sea-bathing resort (pop. 3000).

Motor-omnibus twice daily along the picturesque coast to (3 M.) the fishing-town of *Motrico*, birthplace of General Cosme Dámian de Churruca, who fell in the battle of Trafalgar (1805; monument), and (9¼ M., in 1 hr.) *Lequeitio*, a pretty little sea-port and bathing-resort (4200 inhab.).

33½ M. *Alzola*, near the thermal baths of that name; 36 M. *Elgoibar*, founded by Alfonso XI. in 1346, with numerous small-arm factories.

38½ M. *Málzaga* is the junction for the narrow-gauge railway to Zumárraga (p. 14).

39½ M. *Eibar*, with manufactories of small-arms. Beyond (42 M.) *Ermúa*, the first station in *Vizcaya*, we ascend through a narrow, richly-wooded glen, one of the finest points on the line. Long tunnel. We then descend to (46 M.) *Zaldívar*, on the *Azubia*, with sulphur-baths (June-Sept.). — 47 M. *Olacueta.*

51 M. **Durango** (*Buffet; Fonda de Eustaquio de Miota*, Olmedal 28, pens. 7 p.), a town of 4300 inhab., prettily situated on the *Durango*, below the mouth of the Azubia, in a wide upland valley enclosed by lofty mountains. It contains one of the oldest churches *(San Pedro de Tavira)* in the Basque provinces. Near the old chapel *Humilladero de la Veracruz* is a stone cross *(la cruz triaga)* of the 14-15th cent., with representations from the Old and New Testaments.

The train backs out of the station and descends to the N.W. through the fertile and well-wooded valley of the Durango. 54½ M. *Euba.* — 57½ M. **Amorebieta,** also the station for *Zornoza.*

From Amorebieta to Pedernales, 15½ M., narrow-gauge railway in 1 hr. — We thread the E. slope of Monte Viscargui by means of a long tunnel. — 4½ M. *Zugastieta.* — 9½ M. **Guernica** (*Fonda* at the rail. station), a small town of 3250 inhab., splendidly situated on the *Mundaca*, was the seat of the diet of Vizcaya until the abolition of the fueros (p. 4). The deputies met every two years in front of the *Casa de Juntas*, under an oak-tree. The song of the tree of Guernica ('Guernikako Arbola'), by Iparraguirri (p. 14), has become the national anthem of the Basques. — Beyond Guernica the line descends through the pretty valley of the Mundaca, passing several small stations. To the right is a small château of the Empress Eugénie. — From (15½ M.) *Pedernales* a tramway (60 c.) runs viâ (1 M.) *Mundaca*, a fishing-village at the mouth of the river, to (3 M.) **Bermeo** (*Hot. Olavarrieto*, pens. 7 p.), the most important fishing-station in Vizcaya (9000 inhab.), with the *Insane Asylum* for the Basque provinces. The bay *(playa)* commands a noble prospect of the sea and coast, extending to the *Cabo Machichaco*, with its lighthouse, on the N.W., and to the hills of *San Sebastián* (p. 11) on the S.E.

60 M. *Lemona;* 66½ M. *Zuazo-Galdácano.* — We now enter the fruitful, wine-producing valley of the *Nervión.* — 67½ M. *Ariz-Dos-Caminos* (p. 25). Tunnel. — 71½ M. *Bilbao* (*Estación de Achuri*, see below).

Bilbao. — Railway Stations. 1. *Estación del Norte* (Pl. C, 4), for the line to Miranda de Ebro (p. 25); 2. *Estación de Santander* or *de la Concordia* (Pl. C, 4), for the line to Santander (p. 22); 3. *Estación de Portugalete* (Pl. C, 4), for Portugalete and La Robla (p. 169); 4. *Estación de San Agustín* (Pl. E, 3), for Munguía; 5. *Estación de Lezama* (for Las Arenas; Pl. D, 5); 6. *Estación de Achuri* (Pl. B, C, 6), for the line to Zumárraga and San Sebastián.

BILBAO
1:15.000
0 100 200 300
Metros
Tranvia
Geogr. Anst. v. Wagner & Debes, Leipzig.

Hotels (comp. p. xxiv). HÔT. D'ANGLETERRE (Pl. c; D, 4), Paseo del Arenal, entr. at Calle de Correo 2, pens. 10 p.; GRAND-HÔTEL DE VIZCAYA, Plaza Nueva (Pl. D, 5), pens. from 15 p., with restaurant; these two with omnibus at the station. More in the Spanish fashion: HOT. CONTINENTAL (Pl. b; C, 4), Arenal 4; HOTEL GALDONA, Calle Banco de España 4, near the Calle de la Cruz (Pl. C, D, 5), with confectioner's and ladies' café; HOT. CANTABRICO (Pl. d; C, 4), Calle de Bidebarrieta 14; FONDA ANTONIA, Buenos Aires 9; HOT. CATALINA (Pl. e; D, 5), Calle de Ascao 2.

Restaurants (comp. p. xxv). *Antiguo*, Calle de Bidebarrieta 7 (Pl. D, 5, 4), good; *Café-Restaurant Moderno*, Calle del Banco de España, near the Calle de la Cruz (Pl. C, D, 5); *Café-Restaurant Condal*, Gran Vía 44.

Cafés (comp. p. xxvii; generally with Munich and native beer ou draught). At the *Hôt. d'Angleterre* and *Hot. Continental*, in the Arenal (see above); *Café del Teatro; Café de Comercio; Café García, Café Olimpia* and *Café Lion-d'Or*, all in the Gran Vía.

Cabs *(coches)* with one horse, for 1-2 pers., 1 p. per drive, 2 p. per hr., each addit. pers. 1/2 p. more; with two horses, 1-2 pers. 1 1/2 and 2 1/2 p., 3-4 pers. 2 and 3 p. Between midnight and daybreak charge according to bargain.

Electric Tramways from the *Paseo del Arenal* (Pl. D, 4): 1. To *Algorta* (p. 22) viâ Deusto, Luchana, Desierto, and Las Arenas; 2. To *Santurce* (p. 22) viâ Olaveaga, Luchana, Desierto, Sestao, and Portugalete (p. 21); 3. To *Durango* (p. 18) viâ Dos Caminos, Galdácano, Zuazo, *Lemona* (p. 18; branch hence to *Arratia* and *Ceanuri*) and Amorebieta. From Ceanuri diligence twice daily to *Vitoria* (p. 15). — **Tramways drawn by mules** (of little interest to foreign visitors). Three lines through and round the Old Town, intersecting each other at the Plaza de Arriaga, by the Paseo del Arenal (Pl. D, 4): 1. *Línea del Ensanche* (white board), between the Estación de Achuri (Pl. C, 6) and the Mercado (Calle de Henao; Pl. C, 2); 2. *Línea del Velódromo* (blue board), between the Plaza Vieja (Calle de la Ronda; Pl. C, 5) and the Alameda de San Mamés (Calle Fernández del Campo; Pl. A, 3, 2); 3. *Línea del Tivoli* (blue board, one mule), between the Plaza Vieja (Artecalle; Pl. C, 5) and the Calle del Tivoli (Pl. E, 2).

Steamers ply from Bilbao to the N. Spanish ports and occasionally to London (comp. p. xv). Apply to the *La Bética Co.* (agent, H. de Asqueta, Calle de la Amistad 8), the *Serra Co.* (Real de Asua & Co., Calle de la Estación 8), or the *Ibarra Co.* (Berge & Co., Gran Vía 5; comp. the 'Guia para los viajeros', mentioned at p. xviii).

Theatres. *Teatro de Arriaga* (p. 20; Pl. C, 4); *Teatro de los Campos Elíseos*, Calle Hurtado de Amézaga. — **Bull Ring** *(Plaza de Toros)*, ontside the New Town. — **Ball Game** *(Pelota;* comp. p. xxxiv): *Frontón Euskalduna*, Calle de Hurtado de Amézaga; otbers in the suburbs. — **Band** in the Arenal on Sun. and festivals at midday and in summer at 7.30-10 p.m.

Physicians. *Dr. Campbell*, Gran Vía 30; *Dr. Sierra*, Calle de la Esperanza 21. — **Druggists.** *Bengoa*, Calle de la Estación 12; *Pinedo*, Gran Via 12. — **Baths.** *El Nervión*, Calle Nueva.

Banks. *Banco de España*, Calle del Banco de España; *Banco de Bilbao*, Plazuela de San Nicolás, near the Arenal; *C. Jacquet*, Calle del Correo 1; *Banco de Vizcaya*, Gran Vía 1.

Photographs: *Landáburu Hermanas (Künzler)*, Calle de la Cruz 11. Photographic materials: *Compañia General*, Gran Vía 20. — **Bookseller:** *E. Verdes*, Calle del Correo 9.

Post & Telegraph Office, Alameda de Mazarredo 17, 19 (Pl. D, 3).

British Consul, *A. Maclean*, Calle de Hurtado de Amézaga 18; vice-consul, *V. de Larrea*. — **American Consular Agent,** *Luis Karakadze*, Gran Vía 20. — **Lloyd's Agent,** *S. J. Dyer*, Calle del Banco. — *English Church Service* at Portugalete (p. 21); chaplain, *Rev. W. G. Kilpack*, *M. A.*

Bilbao (20 ft. above sea-level), the capital of the province of *Vizcaya* and ranking with Santander as one of the most important commercial towns on the N. coast, lies finely on the *Nervión* (Basque *Ibaizábal*, *i.e.* broad river), amid partly wooded hills, about 8 M.

from the sea. Pop. 78,960. The town, which was founded by *Diego López de Haro*, Lord of Biscay, about 1300, was repeatedly besieged by the Carlists in the wars of 1833-36 and 1874, but was never captured. The *Old Town*, on the right bank of the Nervión, has narrow streets and is closely packed between the river and the hills. The *New Town*, on the roomier left bank, has sprung up since the last Carlist war, but it is already much larger than the old town, with which it is connected by five bridges. It includes an English colony of considerable size. The river has been canalized, so that ships of 4000 tons can now ascend it at high tide, while a large outer harbour has been constructed at *El Abra*, at its mouth. Bilbao owes its prosperity mainly to the extensive deposits of iron ore on the left bank of the Nervión. These have been known since hoar antiquity, but were not systematically exploited till the last 30 or 40 years.

In the middle ages Bilbao was so celebrated for its iron and steel manufactures, that the Elizabethan writers use the term *bilbo* for rapier and *bilboes* for fetters. Thus Falstaff ('Merry Wives of Windsor', III. 5) describes his condition in the buck-basket as 'compassed, like a good Bilbo, in the circumference of a peck, hilt to point, heel to head'.

The most frequented part of the old town and the focus of the life of the entire city is the shady Paseo del Arenal (Pl. D, 4), which contains several hotels, the chief cafés, the *Teatro de Arriaga*, built by Joaquín Rucoba, and the church of *San Nicolás*, founded in the 15th cent. but entirely remodelled in 1743-56.

From the Calle de los Fueros, to the S.E. of the Arenal, we pass to the right into the Plaza Nueva (Pl. D, 5), a square in the style of the Plaza Mayor in Salamanca (p. 160), surrounded by lofty buildings and by arcades which are used as winter-promenades. — From the S.E. angle of the Plaza Nueva the short Calle de la Libertad leads to a small plaza with the high-lying *Estación de Lezama*, for the railway to Las Arenas (p. 22). Here, too, is the **Instituto** (Pl. D, 5), with a *Library* on the groundfloor and a small *Natural History Collection* on the first floor.

The Calle de la Cruz leads in the opposite direction, passing (left) the church of *Los Santos Juanes*, to the church of Santiago (Pl. C, 5), a Gothic structure of the 14th cent., with a modern façade and tower. At the back is a large hall with pillars. — The Calle Tendería leads hence to the Plaza Vieja (Pl. C, 5), the market-place of the old town. On the E. side of this, on the site of the Alcázar destroyed in 1366, is the church of *San Antonio Abad*, a Gothic building of the 15th cent., partly modernized in the interior. The *Puente de San Antón* (Pl. C, 6) was erected in 1878 on the site of the famous old bridge of the same name.

The new pleasure-grounds below the Paseo del Arenal are more attractive than the parts of the city already mentioned. A short distance to the N. stands the Casa del Ayuntamiento (Pl. E, 3). or town-hall, a handsome baroque edifice by *Joaquín Rucoba* (1892), with a lofty tower. The flight of steps in front is adorned with

marble figures of Equity and Law; the interior contains a fine vestibule in Carrara marble and a large banquet-hall in the Moorish style. — The Campo de Volantin (Pl. E, 3, 2) descends along the river, commanding a series of beautiful views. The continuation of this street (electric tramway, see p. 19) leads past the (right) large *Jesuit College* to the suburb of *Deusto*, which contains the *Colegio de Sordos-Mudos y Ciegos* (asylum for deaf-mutes and the blind), erected in 1891. Farther on the road leads past *Luchana*, *Desierto*, and other manufacturing places to *Las Arenas* (p. 22).

The New Town *(Ensanche)*, on the leftbank of the Nervión, possesses wide streets and substantial modern buildings. The principal approach to it from the Arenal is the *Puente del Arenal* or *de Isabel Segunda* (Pl. D, 4), which affords a good view of the shipping in the river. At the end of the Calle de la Estación is the Plaza Circular (Pl. C, 3), in which rises a bronze *Statue of Diego López de Haro* (p. 20), by Benlliure. — The finest street in the new town is the wide Gran Vía de López de Haro (Pl. C, B, A, 3, 2, 1), leading past the *Plaza Elíptica* or *de López de Haro* (Pl. B, 2) to the *Jardín Público*. In this street rises the new *Palacio de la Diputación Provincial* (Pl. B, C, 2, 3), in the baroque style, by Luis Aladrén, and in the Plaza Elíptica is a *Statue of Señora Casilda Iturrizar, Viuda de Epalza*, a public benefactrix (by A. Querol; 1905). — To the W. of the Gran Vía, at the corner of the Alameda de Urquijo and the Calle Ayala, is the modern Gothic church of *La Residencia* (Pl. C, 3). — To the E. of the Gran Vía lies the *Plaza de Trueba* (Pl. C, D, 3), with its pretty grounds and a bronze statue of the poet Trueba (p. 3), adjoined by the church of *San Vicente Mártir* (Pl. D, 3), a Renaissance structure of the 16th cent., with three aisles, eight massive round piers, and fine vaulting. To the N. is the *Mercado de Ensanche* (market; Pl. C, 2).

Walks (very attractive). To the *English Cemetery* (Cementerio Inglés), on the left bank of the Nervión, below the New Town. Many British officers are buried here. — From the Instituto (p. 20), past the *Catholic Cemetery* (Campo Santo de Mallona; Pl. E, 4, 5), to the (1 M.) high-lying *Church of Begoña*, a building of the 16th cent., with a tower added in 1870. The hill affords a splendid *View of Bilbao and the valley of the Nervión, seen at its best by evening-light.

From Bilbao to Portugalete, 7½ M., railway in ½ hr. (fares 90, 60, 45 c.). — Beyond (2½ M.) *Olaveaga* and (3¾ M.) *Zorroza* we cross the *Cadagua* and reach (4½ M.) *Luchana*, the junction for La Robla (p. 169). — Tunnel. — 5½ M. *Desierto*, with numerous iron furnaces and foundries. Farther on we cross the *Galindo*, thread a short tunnel, and reach (6 M.) *Sestao*, with iron-works. At low tide the broad channel of the river here is usually dry. — 7½ M. **Portugalete** (*Hôtel-Restaurant Portugalete*, with a view-terrace; *Bath Restaurant*, with sea-baths, both on the quay), a small seaport with 5200 inhab., lies at the mouth of the Nervión in the *Bay of Bilbao*. The narrow streets, with their balconied houses, stretch picturesquely up the hillside. At the top is a tasteful Gothic church and in the main square is a statue of *Victor de Chávarri*, a local manufacturer (1903). There is a small *English Church* here (p. 19). The *Muelle de Churruca*, a quay with good views, extends from the station past the *Puente Vizcaya* (p. 22) and ends in a mole, ⅔ M. long, erected to protect the harbour. The *Lighthouse* at the end of the mole commands a splendid view of the bay. On the low E. bank are *Las Arenas*, *Algorta*, and the *Punta de Galea*, and on

the steep W. bank is *Santurce*, all with pretty villas and commanded by the fort on the *Monte de Serantes* (electric tramways to Bilbao, see p. 19).

The interconrse between Portugalete and Las Arenas is carried on by the *Puente Vizcaya*, a transporter-bridge, constructed in 1893 hy Palacio. The flying-ferry, ahont 16 ft. ahove the water, can accommodate 70 persons and crosses the river in 1 min. (fare 10 c.). Lift to the platform (144 ft. bigh), 25 c. View similar to that from the lighthouse (p. 21).

Las Arenas *(Hot. Antolin)*, an nnpretending sea-bathing resort (season, mid-June to end of Sept.), is connected by electric tramway (see p. 19) with Bilbao and (1 M.) *Algorta* (Hot. Algorteno), another small sea-bathing resort, and with Bilhao also by railway (7½ M.; 20 trains daily; fares 60, 35 c.; station at Bilbao, see p. 18). The railway goes on from Las Arenas to (9½ M.) *Plencia*, a seaside-resort at the mouth of the river of that name.

Narrow-gauge railway from Bilbao to *Mataporquera* and *La Robla*, see p. 169.

The Railway from Bilbao to Santander (narrow-gauge; fares, etc., see p. 17) first descends the valley of the Nervión, then ascends that of the *Río Cadagua*, passing several iron-mines. 6 M. *Iráuregui;* 8 M. *Zaramillo*. Fine mountainous district. 11 M. *Sodupe*.

15 M. *Aranguren*, with a large paper-mill, is the junction of a narrow-gauge line to *Valmaseda* and (82 M.) *Mataporquera* (p. 169). — The line threads several tunnels. 20 M. *Traslaviña;* 22 M. *Arcentales;* 25 M. *Villaverde de Trucíos*. — 31¾ M. *Carranza*, with sulphur-baths. — 32½ M. *Molinar*, on the Río Carranza, the picturesque ravine of which the train follows, crossing and recrossing the river. — 37½ M. *Gibaja;* 40 M. *Udalla*. We descend along the Río Ason. 43 M. *Marrón;* 45 M. *Limpias*. We cross the Ría Carrasa.

47½ M. *Treto* has steamboat communication with the refuge-harbour of *Santoña* (Lloyd's sub-agent, Carlos Albo), finely situated at the foot of the Peña de Santoña. On both sides stretch extensive fields of maize. — 52 M. *Gama;* 55 M. *Beranga*, on the Río Solorzano; 60 M. *Hoz de Anero;* 61½ M. *Villaverde de Pontones*. We cross the Santo Tomás and the Niera. — 63 M. *Orejo*, the junction of a line to (1½ M.) *Solares* (p. 24), the hills of which are seen to the left. We cross the Ría Tijero. — 65 M. *Heras*, at the head of the Bay of Santander. To the left rises the Peña Cabarga. We cross the Ría de San Salvador. 69 M. *Astillero*, the shipping-port for the ores mined in the district of Cabarga. 69½ M. *Maliaño*.

74 M. **Santander.** — **Railway Stations.** 1. *Estación del Norte*, for the railway to Madrid; 2. *Ferrocarriles de la Costa*, for Bilbao, Astillero, and Oviedo (p. 24). — Steamers ply to *Bilbao* twice weekly, to *Gijón* and *Corunna* two or three times a week.

Hotels (comp. p. xxiv), generally crowded in summer. Gran Hotel de Francisca Gómez (Pl. a), Muelle 11, 12, with lift and electric light; Hot. Continental, Calle Méndez Núñez 1; Hot. Europa (Pl. b), Calle Méndez Núñez 2, pens. 10 p., good. — Less pretending: Hotel Redon, Calle Atanazares 3, pens. 8-10 p.; Casa Moroño, Calle la Blanca 26. — Outside the town, at the Sardinero (open only from 15th June to 15th Sept.): Hôtel de Paris; Hotel Roma; Hotel Colina; Hot. Castilla, Hot. de Suiza, Hot. de Hoyuela, these three less expensive.

Cafés-Restaurants. *Café Suizo*, *Café Ancora*, both in the Calle del Muelle. — Beer at *La Cruz Blanca*, Calle San Fernando 8, and *La Austriaca*, near Peña Castillo.

SANTANDER
1 : 26.400
0 200 400 600 800 1000
Metros
0 1000 2000 3000
Engl. feet
Tranvía
Sardinero
Casino
Pta del Rastro
Playa pequeña
Pta de S. Roque
Pta del Lobo
Pta Palomera
Pta del Caballo
Castillo de Ano (Semaforo)
Pta de Ano
Cllo de la Cerda
Faro
Las Llamas
Paseo del Alta
Miranda
Stos Mártires
Atalaya
Alameda alta
Pta de S. Marcos
El Promontorio
Ia Latorre
Ia Horadada
SANTANDER
S. Francisco
Cllo de S. Martín
Pta de S. Martín
Puerto chico
Catedral
Cementerio
Estación
Solares
Peña Castillo
Miranda
Asilo
Instituto
Pl. de Esperanza
S. Francisco
Ay.
Pl. del Peso
Cor.
Tel.
Teatro
la Compañía
Pl. del Príncipe
D.P.
Pl. de Cañadío
Sta Lucía
Calle de Santa Lucía
Calle de Burgos
Calle del Muelle
Puerto chico
Embarcadero
Plaza Velarde
Fábrica de Tabacos
Cárcel
Rua menor
Rua mayor
Catedral
Calle alta
la Consolación
Hospital de S. Rafael
Estación del Norte
Muelle de Maliaño
Ferrocarr. de la Costa
Ay. = Ayuntamiento
Cor. = Correo
D.P. = Diputación Provincial
Pl. C. = Plaza de la Constitución
Pl. L. = Plaza de la Libertad
Tel. = Telégrafos
1 : 13200
0 100 200 300 400 Metros
0 500 1000 Engl. feet
Geograph. Anst. v. Wagner & Debes, Leipzig

Cabs. From the railway-stations to the town, as far as Miranda and the Sardinero, each pers. 1 p.; from the town to the Sardinero 1-4 pers. 2 p., to the stations 1 pers. 1, 2-4 pers. 2 p., each addit. pers. 50 c.; 1-4 pers. per hr. 4 p.; double fares between 10 p.m. and 5 a.m. It is advisable to make a bargain beforehand. — The **Small Boats** for pleasure-trips have no fixed tariff; bargaining necessary.

Tramways. — a. STEAM TRAMWAY from Calle Hernán Cortés to the *Sardinero*, every 1/2 hr. in 15 min. (fare 30 c.). — b. MULE TRAMWAY: from Calle del Martillo to *Miranda* every 20 min. (15 c.), and from Puerto Chico viâ Cuatro Caminos to *Peña Castillo* every 3/4 hr., in 1/2 hr. (30 c.).

Post Office (comp. p. xxiii), Calle Rubio 2. — **Telegraph Office** (comp. p. xxiii), Plaza Escuelas 6.

Theatre (comp. p. xxx), Calle Arcillero 27. — **Basque Ball Game** (comp. p. xxxiv), Calle de las Animas 4. — **Bull Fights** (comp. p. xxxi) in the *Plaza de Toros*, Cuatro Caminos. — **Concerts** in summer at the *Sardinero Casino* (adm. ca. 2 p. 50 c.). Bands play in the Plaza de la Libertad and in the grounds of the Muelle, 9-11 p.m.

Sea Bathing at the *Playa del Sardinero* (75 c., incl. cabin, dress, and towels; bath with warm sea-water 1 p. 75 c.) and the *Playa de la Magdalena* (50 c.).

Physicians. *Dr. M. Martínez Ruiz*, Muelle 10, 12; *Dr. E. de Oyarbide*, Calle Daoiz y Velarde 17; *Dr. J. López Peredo*, Calle Daoiz y Velarde 21. — **Dentists.** *C. MacConachy* (American), Muelle 34; *Dr. Benel*, Muelle 14. — **Druggist,** *Dr Hontañon*, Calle Hernán Cortés 2.

British Vice-Consul, *W. Single*, Muelle 25. **American Consular Agent,** *Faustino Odriozola.* — **Lloyd's Agents,** *C. Hoppe & Co.*, Muelle 17.

Photographic Materials: *Cesar del Campo*, Plaza de la Libertad.

Banks. *Banco de España*, Calle Velasco 3; *Banco de Santander*, Calle del Muelle 2.

Santander, the capital of a province originally belonging to Old Castile, the see of a bishop, one of the most important seaports on the N. coast of Spain, and also a fashionable watering-place, is charmingly situated on the sheltered bay of its own name, enclosed by picturesque hills. Pop. 47,500. The climate is mild, but damp and changeable. Santander is divided into an upper or old town, with an old castle, and a lower or new town.

The chief centre of life and traffic is the handsome PLAZA DE VELARDE, with a monument to *Pedro Velarde*, a native of the province and one of the heroes of the 'Dos de Mayo' (p. 64). Thence the CALLE DEL MUELLE (generally known as '*el Boulevard*'), with gardens and an unimpeded and extensive view of the Peña Cabarga and the ranges of Solares, Valnera, and Tornos, extends to the E. to the small harbour *(Puerto Chico)*. Skirting the main harbour is the MUELLE DE MALIAÑO, with the custom-house, warehouses, wharves, and numerous piers, at which lie the vessels embarking the iron ores from the mines of Camargo and Puente Arco (the loading is carried on mainly by women). A monument here marks the spot where about 800 men lost their lives on Nov. 3rd, 1893, through the blowing up of the steamer 'Machichaco', laden with dynamite and iron rails.

The CATHEDRAL, in the old town, a Gothic edifice of the 13th cent., is somewhat heavy-looking and has been disfigured by restoration. The tower rises over an open chamber with pointed vaulting. On the high-altar are statues of the martyrs Emeterius

and Celedonius (p. 213), the patron-saints of Santander. The font, with an Arabic inscription, once formed part of a fountain. The Crypt *(del Cristo de Abajo)* is interesting. At the E. end of the town (tramway) is a small *Exposición de Biología Marítima.*

Walks. The *Alameda* is pleasantly shaded with trees. The *Alameda Segunda* is the scene of the annual fair *(feria)*. It is continued by the *Alameda Alta*, which follows the crest of the hills bordering the bay and leads to the suburb of *Miranda*, passing numerous villas and gardens, the *Atalaya* or signal-tower, and the dilapidated *Fort López Baños.* — The *Camino del Sardinero* leads to the E. beyond Miranda to the *Capilla de los Mártires*, founded by fishermen and sailors, and on to the bathing-places at *Sardinero* (fine views of sea and coast).

Excursions. We may follow the coast to the E. viâ the *Playa de la Magdalena* to the lighthouse on the fortified *Punta del Puerto* and the adjacent signalling-station *(Semáforo).* — To the N. we may drive to *Cabo Mayor*, with a lighthouse and the *Puente Forado*, a natural limestone bridge of considerable dimensions. — To the E., outside the bay, lies the island of *Mouro*, with its lighthouse, a pleasant point for a sail.

Railway-excursions may be made viâ *Astillero* (p. 22) to (12 M.; train in 40 min., fares 1 p. 60, 1 p. 10, 85 c.) the thermal baths of **Solares** *(Gran Hotel*, a modern first-class establishment, pens. from 8 p.; *Hôt. del Balneario*, under the same management; *Hot. de Madrid*, *Hot. Pepina*, less pretending), pleasantly situated on the left bank of the *Río Miera* (excursion to the *Fuente del Francés* recommended, 2½ hrs.' walk there and back); and to (27½ M.; train in 1¾ hr.; fares 4 p. 25, 3 p. 50, 2 p. 30 c.) the thermal sulphur-paths of **Ontaneda** *(Gran Hotel)*.

From Santander to Oviedo, 135 M., railway *(Ferrocarriles de la Costa)* in 7-8 hrs. (fares 22 p. 65, 16 p. 90, 12 p. 35 c.). a picturesque route with numerous stations. 5½ M. *Bezana;* 7 M. *Mogro*, on the *Pas*, which we cross. — 16½ M. **Torrelavega** *(Fonda de Horga)*, the chief focus of the iron-mining of the province of Santander, with 7800 inhab. and leather and sugar factories, is situated at the confluence of the *Saya* and the *Besaya*, 1¼ M. from the station on the line to Palencia (p. 151). — The line ascends the valley of the Saya. — 18½ M. **Puente San Miguel.** Excursions may be made hence by scientific visitors to (2½ M.) *Santillana*, the birthplace of Gil Blas. a quaint town with two Romanesque churches, on the Besaya; and thence (key at the alcalde, Place de Isabel II; guide 2 p.) to the caverns of *Altamira*, with remarkable prehistoric drawings. — The train now crosses the Saya and at (28½ M.) *Cabezón de la Sal* approaches the coast. — 42 M. *San Vicente de la Barquera* is a quaint little seaport, with portions of battlemented walls, two bridges of the 15th and 18th cent., and the church of Santa María de los Angeles, of the 13-16th centuries. — As we skirt the coast we have a view of the Peñas de Europa (p. 167) to the left. At (46 M.) *Pesués* the *Nansa* is crossed. — 50 M. *Colombres;* 56½ M. *Vidiago.* — 63 M. **Llanes** *(Buffet*, D. 3 p.; *Hot. del Universo*, at the station, clean), an ancient seaport and manufacturing town with 19,000 inhab., has a 15th cent. Gothic church and remains of the old fortications on the N. side. — At (66 M.) *Celorio* are the remains of a Benedictine monastery of the 11th century. — 81 M. *Ribadesella* (La Perla Cuhana, ½ M. from the station), at the mouth of the *Sella*, the valley of which we now ascend. — 92 M. **Arriondas** *(Fonda de Vela*, at the station, unpretending), at the junction of the *Piloña* and Sella, has important salmon, trout, and eel fisheries, and is the starting-point for the excursion to *Covadonga* (p. 174). — We ascend the valley of the Piloña, traverse a tunnel, and cross the river at (98 M.) *Soto de Dueñas.* 101 M. *Villamayor Borines;* tunnel; 105½ M. *Infiesto* (buffet), with copper-mines. The line ascends viâ (112½ M.) *Fuente Santa* (thermal sulphur-springs) and other small stations. At the old town of (114 M.) *Nava* is the Romanesque church of a 12th cent. Benedictine monastery. — 117½ M. *Lieres;* 123½ M. *Pola de Siero* (2000 inhab.), in a coal-mining district. — At (126 M.) *Noreña* (buffet), a thriving little town with 2000 inhab., we intersect the railway from Gijón to Laviana (p. 174). 131 M. *Colloto.* — 135 M. *Oviedo* (p. 170).

The RAILWAY FROM BILBAO TO MIRANDA DE EBRO (fares, etc., see p. 17), starting from the Estación del Norte, passes through a tunnel and ascends the left bank of the Nervión. On the slopes are many iron-mines. — 4½ M. *Dos Caminos* (p. 18). — 6 M. *Arrigorriaga*, with a paper-mill. The name (Basque 'red-dyed stones') commemorates the victory of the Basques of Vizcaya over Ordoño, son of King Ramiro I. of Asturias (848). — 9½ M. *Miravalles*, with a machine-factory, in a pretty wooded district. The train crosses the river eight times. — 13 M. *Areta*, at the confluence of the *Orozco* with the Nervión. — 13¾ M. *Llodio*, amid vineyards and groves of nut-trees. To the right are the small ferruginous and saline baths of *Luyando* (June-Sept.). Near by is a stone cross, on the site of the *Malato Tree*, which marked the N. limit of the recruiting powers of Castile (comp. p. 4).

We cross the river three times more. — 21½ M. *Amurrio* (605 ft.). On the slopes are several Basque farms (p. 4). — The train continues to follow the left bank of the Nervión. The next bit of the line is the finest of all, a rise of 1400 ft. being overcome in about 20 M. To the left the view extends to the crest of the Cantabrian Mts. and includes the *Peña de Gorbea* (5045 ft.). The valley contracts. To the left, about 650 ft. above the valley and about ½ M. distant as the crow flies, may be seen the higher part of the railway.

25½ M. **Orduña** (ca. 930 ft.), an ancient town of 3300 inhab., frequently mentioned in Basque history, lies on the uppermost level of the Nervión valley, a high-lying plain bounded on the W. by the abrupt limestone cliffs of the *Peña de Orduña* (6365 ft.).

The railway ascends on the E. side of the valley and describes a curve of 7-8 M. in length, the ends of which are only ½ M. apart. About halfway it crosses the Nervión and threads two short tunnels. To the left we have a retrospect of Orduña. The line now enters the valley of the *Orozco*. 34 M. *Lezama*. Another great curve and three tunnels bring us to (40 M.) the grandly situated *Inoso*, beyond which the train ascends, high up on the mountain-side, with fine views (left) of the deep wooded valley of the Orozco and the Peña de Gorbea, to the *Gujuli Tunnel* (2045 ft.), through the *Montaña de Gujuli*, the watershed between the sea and the valley of the Ebro. The line then descends through an oak-forest to (43½ M.) *Izarra* and enters the attractive valley of the *Bayas*.

51½ M. *Zuazo*, with sulphur-baths, lies to the left, on the steep hillside. The valley contracts and forms the limestone gorge of *Techas*. Tunnel. — 55½ M. *Pobes*. We cross the river several times, and descend in a curve to the valley of the *Ebro*.

64 M. **Miranda de Ebro**, see p. 16. — From Miranda to *Burgos*, see R. 3; to *Saragossa*, see R. 18.

3. From Miranda de Ebro viâ Burgos and Valladolid to Medina del Campo *(Madrid, Lisbon).*

157½ M. Railway in 5½-9 hrs. (fares 30 p. 35, 22 p. 75, 13 p. 65 c.). — For express-trains, see p. 8. — Seats should be taken to the right, as far as Pancorbo. — The distances are given below as from Irún.

Miranda de Ebro, see p. 16. The train crosses the Ebro and sweeps round to the E. To the W. we see the barren *Monte Bilibio* and the *Buradón*, which belongs to the *Sierra de Pancorbo (Montes Obarenes)*. The line then ascends rapidly to the *Garganta de Pancorbo*, a rocky gorge formed by the *Oroncillo*. At the mouth of the ravine, to the left, is the convent of *Bujedo*. Beyond two tunnels we reach the first expansion of the gorge, where we obtain fine views behind us and of the valley of Ameyugo to the W. We then cross a bridge, thread a narrow part of the defile, and beyond two more tunnels enter the second expansion of the ravine in which lies (124 M. from Irún) *Pancorbo* (2073 ft.), a wretched village, with the ruins of two castles, *Santa Marta* and *Santa Engracia*. Fine retrospect of the serrated cliffs of the Montes Obarenes. — We now reach the upland plains of *Old Castile*, where the eye is wearied by the interminable expanse of corn-fields. The train ascends steadily, at first along the *Oca*.

138½ M. *Briviesca* (2330 ft.), an unimportant town with 3300 inhab., was the Roman *Virovesca*. A meeting of the Cortes, held here in 1388, decreed that the heir-apparent to the throne of Castile should bear the title 'Prince of Asturias', a style that is still adhered to. The *Capilla de Sopraga*, in the Collegiate Church, and the suppressed convent of *Santa Clara* contain admirably carved altars (p. lxvii).

About 17½ M. to the N. of Briviesca (diligence) lies **Oña**, a little town (1500 inhab.) with the celebrated Benedictine convent of *San Salvador* (now suppressed), founded in 1011. The convent contains the interesting tombs of four kings (comp. pp. lviii, lxxii). About 3 M. farther on is a Roman bridge across the Ebro called *La Horadada* (*i.e.* 'the perforated'), from its arches.

147½ M. *Santa Olalla*. The line then sweeps round *Piedrehita*, threads four tunnels, and reaches the plateau of the *Brújula* (3160-3265 ft.), forming the watershed between the Ebro and the Douro. We then descend along the small *Vega* to (157½ M.) *Quintanapalla*. In the little church of the village, which lies about 1 M. from the station, Charles II. of Spain was married in 1682 to Marie Louise, eldest daughter of the Duke of Orleans, brother of Louis XIV. — As we approach Burgos the country becomes flat and dreary. To the right appear the castle and cathedral of Burgos, to the left the Cartuja de Miraflores (p. 37); in the extreme distance is the Sierra de la Demanda (p. 215). Finally we cross the *Arlanzón* and skirt the Quinta Promenade (p. 36).

167½ M. **Burgos**, see p. 28.

Beyond Burgos we see the convent of Las Huelgas (p. 37) to the right. Farther on, to the left, are the heights of the *Sierra de*

Covarrubias. 174 M. *Quintanilleja;* 180 M. *Estépar;* 187 M. *Villaquirán;* 193½ M. *Villodrigo*, the first station in the province of *Palencia*, once part of the kingdom of León. We cross the Arlanzón. 200½ M. *Quintana ('del Puente')*.

207½ M. *Torquemada*, probably the home of Thomas de Torquemada (d. 1498), the notorious Grand Inquisitor of Spain. It is situated a little below the point where the Arlanzón joins the *Pisuerga*, which flows from N. to S. We soon cross the latter river. — 215 M. *Magaz*, with a ruined castle.

220½ M. **Venta de Baños** (2370 ft.; *Rail. Restaurant*, with beds), the junction of the railways to Santander (R. 10), Asturias, and Galicia (R. 13). About 1 M. to the E. of the station are the *Baños de Cerrato*, the spring of which cured Recceswind, King of the Visigoths, of the stone. The small basilica of San Juan Bautista, erected by the grateful monarch in 661 (p. xlv), is the oldest church in the Iberian peninsula, but was entirely restored in 1906.

The train crosses the *Carrión* and follows the right bank of the Pisuerga. To the right is the *Canal of Castile* (p. 39), which intersects the corn-growing *Tierra de Campos*. To the left lies *Tariego*, with its cave-dwellings; to the right is the convent of *San Isidro de Dueñas*. At (223 M.) *Dueñas* Isabella the Catholic met Ferdinand of Aragón before their marriage. — 233 M. *Corcos-Aguilarejo;* 235½ M. *Cabezón*, now entirely bereft of its quondam importance. The train crosses the Pisuerga by a nine-arched bridge, and then the *Esgueva*.

243 M. **Valladolid**, see p. 39.

From Valladolid to Ariza, 159 M., railway (one through-train daily) in 9¼ hrs. (fares 30 p. 75, 23 p. 5, 15 p. 40 c.). The most important intermediate stations are: 12½ M. *Tudela de Duero:* 37½ M. *Peñafiel;* 62 M. **Aranda de Duero**, a picturesque old town on the right bank of the *Douro*, with 5740 inhab. and an old church (p. xlviii). — 90 M. *San Esteban de Gormaz* has a conspicuous castle, famous in the Moorish wars, and a Moorish bridge. On the surrounding heights are old watch-towers *(atalayas)*. — 95 M. **Osma** *(Fonda del Fanfarrón)*, an ancient Iberian foundation, also was conspicuous in the Moorish wars. It has a Gothic cathedral. Near the village of Osma, on a height descending precipitously to the Ucero and crowned with a Moorish watch-tower, are the remains of the ancient *Uxama*. — 103 M. *Quintanas de Gormaz* is the starting-point for an excursion (7 hrs.' ride) to the ruins of the ancient *Termantia*, with interesting cave-dwellings. — 126½ M. **Almazán**, a high-lying town of 2930 inhab., commanding a fine mountain-view, with remains of the old walls and gates destroyed by the French in 1810, and a famous bridge over the Douro, 180 yds. long and having thirteen arches. — 131 M. *Coscurita* is the junction of the railway from Torralba to Soria (p. 197). — 159 M. *Ariza*, p. 197.

A branch-line (25½ M., in 2 hrs.) runs from Valladolid to the small town of *Medina de Rioseco*, the church of which boasts a Custodia by Antonio de Arphe (p. lxiv) and other works of art.

The train now enters a monotonous plain, covered at first with pine-forests but farther on almost treeless, with numerous vineyards. It crosses the *Douro*, or *Duero*, a little above *Puente de Duero*, and then the *Cega*, an affluent from the S., at (251½ M.) *Viana de Cega*. Beyond (254½ M.) *Valdestillas* we cross the *Adaja* (p. 43). 259 M. *Matapozuelos;* 264 M. *Pozáldez*.

269½ M. **Medina del Campo** (2370 ft.; *Hot. de la Victoria*, pens. 7 p., very fair; *Rail. Restaurant*, R. 2½ p.), an important railway centre, being the junction (carriages changed) for the lines to Salamanca and Portugal (R. 12), to Madrid viâ Segovia (R. 7), and to Zamora (see below). The town, an old place with 5950 inhab., is picturesquely situated ½ M. to the S.W., on the *Zapardiel*. The collegiate church of *San Antolín*, built in the Gothic style in 1503, contains several good retablos and two banners of the kings of Castile. The *Castillo de la Mota*, now in ruins, was erected by Fernando de Carreño in 1440 and was a favourite resort of Isabella the Catholic, who died here in 1504. About 2½ M. to the S. are the *Baths of Medina* (pens. 6 p.; open in summer only).

FROM MEDINA DEL CAMPO TO ZAMORA (p. 166), 56 M., railway in 3¾-4 hrs. (fares 10 p. 80, 8 p. 10, 5 p. 40 c.). The chief intermediate stations are *Nava del Rey*, *Castro Nuño* (where the *Douro* is crossed), and *Toro*.

Continuation of the Journey viâ Avila or Segovia to Madrid, see pp. 42-48.

4. Burgos.

The **Railway Station** (*Estación del Ferrocarril;* Pl. C, 5) lies a little out of the way, to the S. of the city. — Despacho Central (p. xix) at the Hot. de París.

Hotels (comp. p. xxiv; previous arrangement convenient). *HOTEL DE PARÍS (Pl. a; F, G, 3), Calle de la Victoria 10, ½ M. from the cathedral, R. 3-5, B. 1½, déj. 3½, D. 4, pens. 10-15 p., with ticket and luggage office on the groundfloor; *GRAND-HÔTEL UNIVERSAL (formerly *Monin;* Pl. c, F, 3), Calle del Almirante Bonifaz 7 and 9, pens. 7-10 p.; HOTEL NORTE Y LONDRES (Pl. b; E, 3), Calle de Lain Calvos 5, pens. from 10, omn. 1 p.

Cafés. *Café Suizo*, *Café Iris*, both in the Paseo del Espolón.

Baths. *Baños de los Jardines*. Calle de la Puebla 35 (Pl. G, 3).

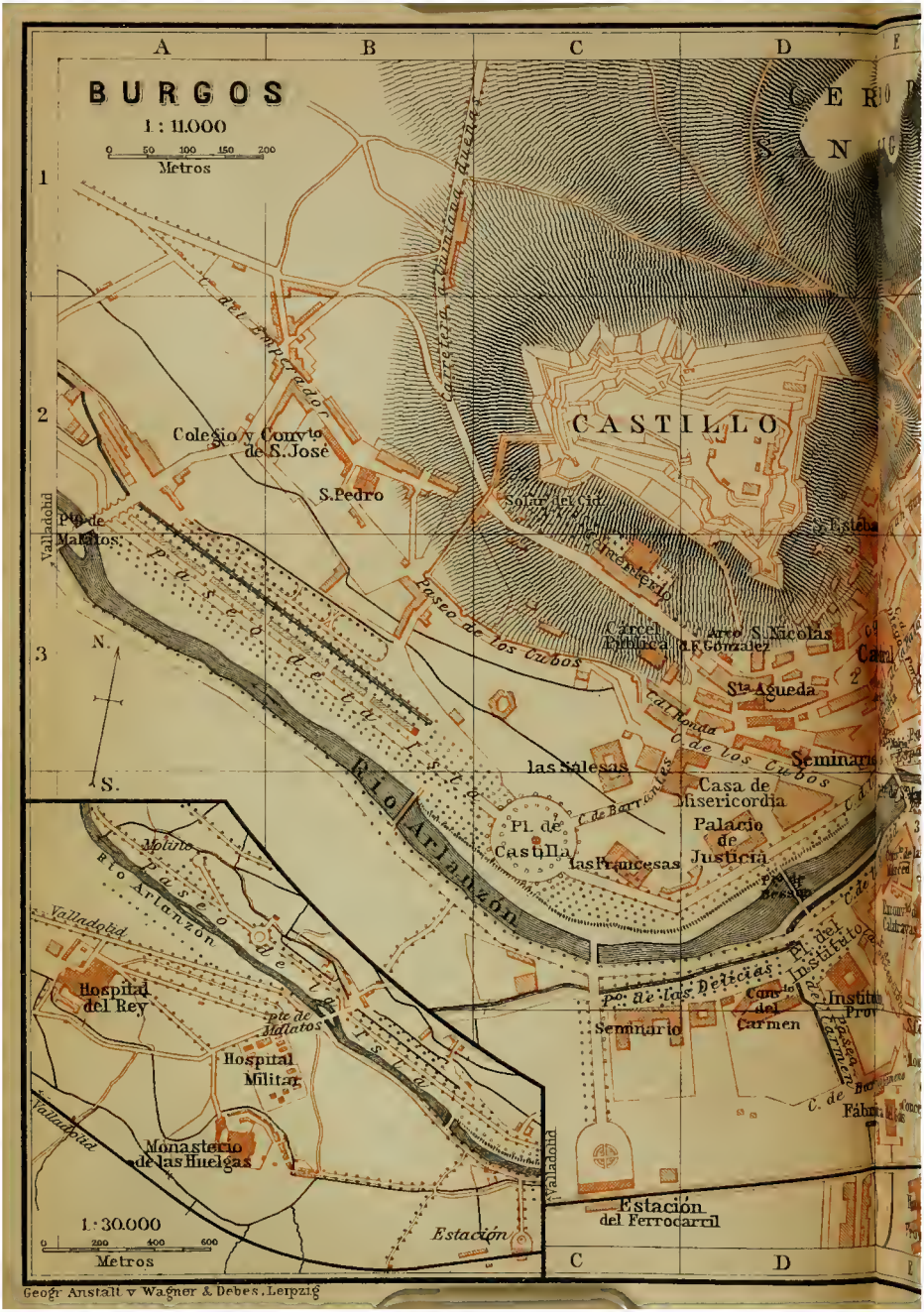
Booksellers. *A. E. de la Fuente*, Paseo del Espolón 10; *Rodríguez*, Plaza Mayor 49.

Theatre (Pl. F, 3), in the Espolón. — **Bull Ring** (*Plaza de Toros;* Pl. G, 2), near the Paseo de los Vadillos. Tickets at the kiosque in the Plaza de Prim (Pl. F, 3).

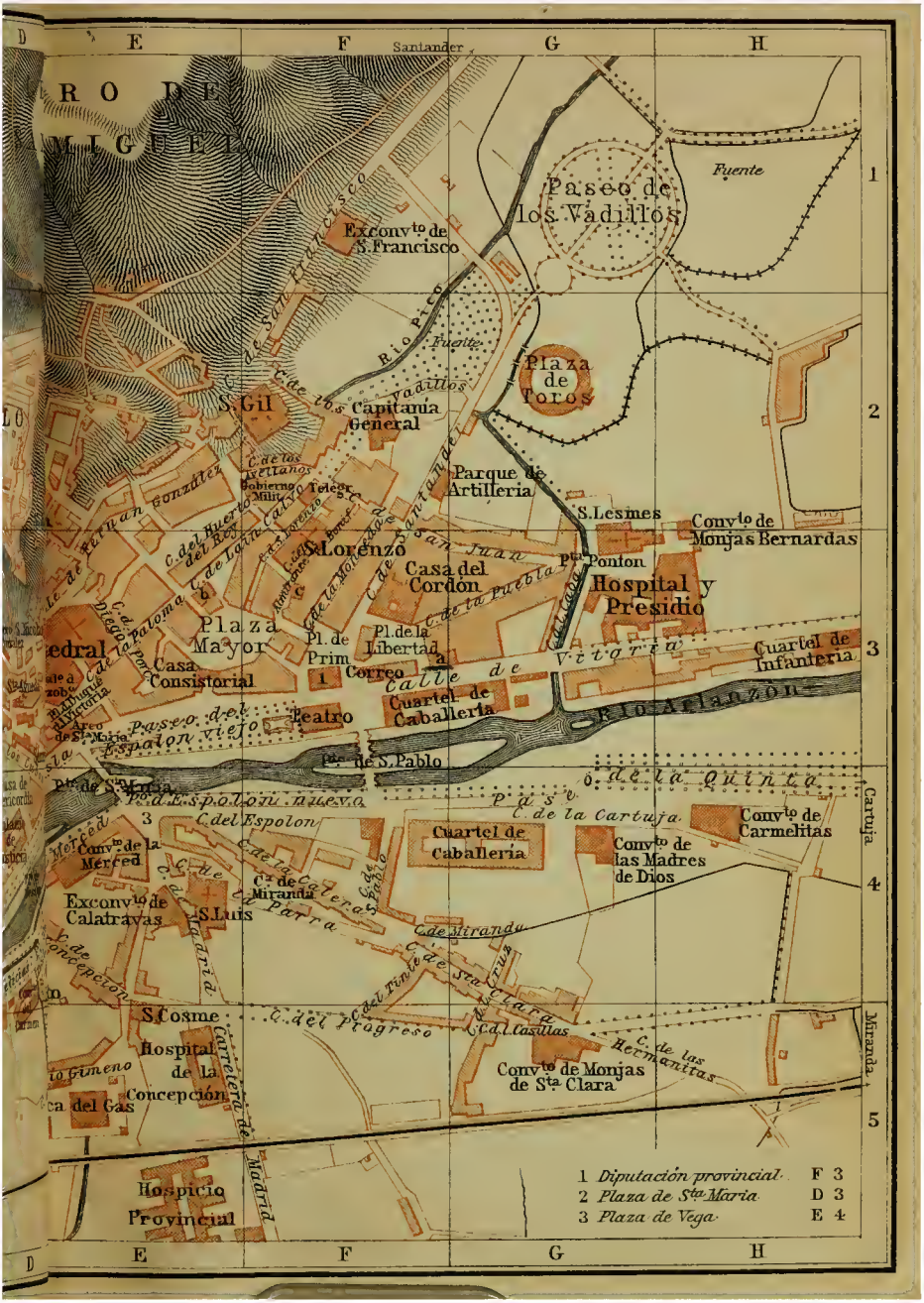
Post Office (*Correo;* Pl. F, 3), Espolón 58. — **Telegraph Office** (Pl. F, 2), Calle de Lain Calvo 63.

Principal Attractions (visit of one day): *Espolón* (p. 29); *Cathedral* (p. 30); view from the *Castillo* (p. 35); excursion to the *Cartuja de Miraflores* (p. 37).

Burgos (2785 ft.), the capital of the province of the same name and the seat of a Captain-General and of an Archbishop, lies in the midst of the monotonous plateau of North Castile, on both banks of the *Arlanzón*, an insignificant stream subject to dangerous inundations. The city, with its 28,710 inhab., presses closely on a hill (300 ft.) surmounted by the ruins of an old castle. At the S.W. base of this hill, on a site partly hollowed out in it, stands the cathedral, one of the marvels of the Gothic architecture of Spain. The city is surrounded by promenades. The fertile plain around Burgos, in the midst of which lies Las Huelgas (p. 37), is watered by the various channels through which the *Pico* torrent (N.W.) is led and by the ramifications of the Arlanzón. — The summer at Burgos is excessively warm, but for the greater part of the year the



Geogr. Anstalt v. Wagner & Debes, Leipzig



Santander
Paseo de los Vadillos
Fuente
Exconvto de S. Francisco
Rio Pico
Plaza de Toros
S. Gil
Capitanía General
Parque de Artillería
S. Lesmes
Convto de Monjas Bernardas
S. Lorenzo
Casa del Cordón
Pta Ponton
Hospital y Presidio
Plaza Mayor
Pl. de Prim
Pl. de la Libertad
Correo
Casa Consistorial
Calle de Vitoria
Cuartel de Infantería
Cuartel de Caballería
Teatro
Paseo del Espolon viejo
Rio Arlanzon
Pte de S. Pablo
Pte de Sta María
Pº de Espolon nuevo
Paseo de la Quinta
C. de la Cartuja
Cartuja
Convto de Carmelitas
Cuartel de Caballería
Convto de las Madres de Dios
Convto de la Merced
Exconvto de Calatravas
S. Luis
C. de Miranda
C. de Sta Clara
S. Cosme
C. del Progreso
C. de las Hermanitas
Miranda
Hospital de la Concepción
Convto de Monjas de Sta Clara
Carretera de Madrid
Hospicio Provincial
1 Diputación provincial F 3
2 Plaza de Sta María D 3
3 Plaza de Vega E 4

climate is one of the coldest in Spain. While exposed in summer to the torrid S. wind, it is visited at other seasons by the prevailing N.W. and N.E. winds, which bring the cool air from the mountains to the N. Burgos, and not Madrid, is the true source of the popular phrase: *nueve meses de invierno, tres de infierno. Andrea Navagero*, Venetian ambassador to Spain in 1524-26, asserts that 'the sun, like everything else, has to be imported into Burgos'. Snow has been known to fall here at the end of June.

The **History** of Burgos is closely connected with that of León and Old Castile. A special charm belongs to it as the home of the national hero of Spain, that courageous but cruel and faithless condottiere *Rodrigo (Ruy) Diaz de Vivar* (1026-99), known as the Spanish *Campeador* (or champion), with the Arabic suffix *el Cid (Sidi, Said* = lord), who raised himself to the position of ruler of Valencia. We can still tread the 'solar' ('casa sola', p. 35) on which stood the house in which he was born, and we may visit his remains in the town-hall (p. 30), where they now repose (since 1883), after having been originally buried in the convent of Cardeña (p. 38) and then undergoing a series of strange vicissitudes, including a partial transportation to Sigmaringen in Germany. About 6 M. to the N. of Burgos lies the village of *Vivar*, whence the Cid took his name. In the church of Santa Agueda (p. 35) King Alfonso VI. swore solemnly to the Cid that he was not the murderer of his brother Sancho (comp. *Southey's* 'Chronicle of the Cid', III. 11). Ximena, wife of the Cid, lived in a small house near the convent of Cardeña from the fall of Valencia (p. 290) till her death in 1104.

According to tradition Burgos was founded in 884 by *Diego Rodríguez Porcelos*, a Castilian count. At first it was under the protection of Asturias. However, after Ordoño II. had massacred the descendants of Porcelos, the city adopted a republican form of government and elected its own 'Magistrados', the first of whom are said to have been *Nuño Rasura* and *Laín Calvo*. In the time of *Fernán González* (p. 35) it became capital of the countship of Castile. Later it passed by marriage to the united kingdoms of León and Castile and was selected as the capital of Old Castile. In 1074 it was made the seat of a bishop, instead of Auca (now Oca), but it lost much of its splendour when the royal residence was transferred to Toledo in 1087. It joined the Comuneros (p. 60), but appeased the wrath of Charles V. by building the triumphal gate of Santa María (p. 29). Thenceforward Burgos merely vegetated; 'nothing remains except its name' says a writer of the 17th century. In modern times, however, there has been some improvement; and Burgos now makes the impression of a well-kept and thriving town. — In 1812 Wellington besieged Burgos four times without success, but it surrendered to him the following year.

From the railway-station (Pl. C, 5) an avenue leads to the N. to the river *Arlanzón*. Opposite, on the right bank, are the *Paseo de la Isla* (p. 35) and the *Palacio de Justicia* (Pl. D, 4), erected in 1878-83. To the right, on the left bank of the river, in the Plaza del Instituto, is the former *Colegio de San Nicolás*, containing the *Instituto Provincial* (Pl. D, 4), a technical academy. Farther to the right, in the Contrada de la Merced, is the old *Convento de la Merced*, now the *Military Hospital* (Pl. E, 4).

The *Puente de Santa María* (Pl. E, 3, 4), with its five arches, leads across the river to the handsome Paseo del Espolón Viejo (Pl. E, 3), so named from the shape of the bridge-pier (espolón = spur) where it begins. It contains several statues of the 'Reyes' (see p. 95) presented by Charles III. in 1747, and the *Theatre* (Pl. F, 3). A band plays here in the evening. On the N. side of the Espolón, with its

main façade towards the Plaza Mayor, stands the **Casa Consistorial** (town-hall; Pl. E, 3), built by *González de Lara* in 1788. The *Salón de Sesiones* contains the rough wooden chair of the early 'Jueces' Nuño Rasura and Lain Calvo (p. 29). Some of the bones of the Cid and Ximena (p. 29) are preserved in the *Capilla.*

The picturesque PLAZA MAYOR (Pl. E, F, 3), with its shops and arcades, is in the form of an irregular pentagon, in the middle of which rises a *Statue of Charles III.*, by Antonio Tomé (1784).

At the W. end of the Espolón stands the **Arco de Santa María** (Pl. E, 3), a curious gateway, erected in 1536-52, flanked by semicircular towers and adorned with pinnacles and with statues of Nuño Rasura, Lain Calvo, Diego Porcelos, Fernán González, the Cid, and Charles V. Above is a balustrade with the 'plus ultra' columns of Charles V. and the guardian angel of Burgos. Over the arch is an image of the Virgin.

In the interior is a small **Museum** (fee 50 c.), containing the Gothic tombs of *Don Juan de Padilla* and his wife *Luisa* (p. lviii) and of *Don Antonio Manríquez*, both from the convent of Fres del Val (p. 39); the elaborate Renaissance tomb of *Don Antonio Salmento* and his wife; and an enamelled **Altar Frontal* (12th cent.) from the convent of Santo Domingo de Silos (p. 38). Among the pictures are Scenes from the Passion, also from Santo Domingo de Silos; an Ecce Homo of the Spanish school (16th cent.); and a circular picture of St. Anna (15th cent.), brought from Madeira. The glass-cases in the upper gallery contain enamels, works in ivory, coins, helmets, and fayence. — The collection also includes Roman statues, inscriptions, and architectural fragments from Lara de los Infantes and other places near Burgos.

The short street running hence to the N.W. leads to the Plaza del Duque de la Victoria, with the *Archiepiscopal Palace* (Pl. E, 3), and to the small Plaza de Santa María (Pl. 2; D, 3). We now find ourselves in front of the imposing W. façade of the cathedral. To the left, above us, is the church of San Nicolás (p. 34).

The ****Cathedral** (Pl. D, E, 3; comp. also the ground-plan and p. xlvii), constructed of the white, marble-like limestone of Ontoria, was founded on July 20th, 1221, by Ferdinand III. ('el Santo') and Bishop Maurice, an Englishman. It therefore originated in the period of the developed Gothic style, though it was not finished for more than 300 years. The towers of the main façade were built in 1442-58 by *Juan de Colonia* (*Hans of Cologne;* comp. p. xlvii); the rich octagonal lantern above the crossing was completed by *Juan de Vallejo* in 1567 from a design by *Philip Vigarní* (p. lxii). The lowest part of the W. façade was remodelled in 1790. — The principal (S.W.) façade has three entrances. In the middle is the *Puerta Principal*, adorned with statues of Ferdinand III., Alfonso VI. (these two from the old building), Bishop Maurice, and Bishop Asterio de Oca. The two smaller doors to the right and left are adorned with reliefs of the Coronation of the Virgin and the Conception, by *Juan de Poves* (1663). Above the central doorway is a large rose-window ('estrellon'), and above this, in the third stage, are two large Gothic windows. To the right and left, at the ends of the aisles, the two

CATEDRAL DE BURGOS

0 5 10 20 30 40 Metros

Calle de Diego Porcelos

Capilla del Condestable

Sacr.

Capilla de Santiago

Capilla de Sta Catarina

Cap. del Corpus Christi

Sala Capitular

Tras-Sagrario

Cap. Mayór

Sacristía nueva

Claustro

Puerta del Claustro

Puerta del Sarmental

Puerta dl. Pellejeria

C. de la Pellejeria

Puerta dl. Coroneria

10

Cap. de Sta Ana

Coro

Capilla de la Presentación

Capilla de Sta Tecla

Puerta princ.

Palacio del Arzobispo

Gonzalez

Calle de Fernan

Calle de la Paloma

Plaza d. Duque d. Victoria

Plaza de Santa Maria

1 *Capilla del Santisimo Cristo*
2 " *de San Juan de Sahagun*
3 *Relicario*
4 *Capilla de la Visitación*
5 " *de San Enrique*
6 *Capilla de San Gregorio*
7 " *de la Asunción*
8 " *de la Natividad*
9 " *de San Nicolas*
10 *Escalera Dorada*

Geogr. Anst. v. Wagner & Debes, Leipzig

Towers, also with graceful window-openings, rise to a height of 275 ft. Above the pinnacled galleries they end in crocketed spires, originally surmounted by statues of SS. Peter and Paul. The best *View of this façade is obtained from the church of San Nicolás (p. 34). In the Calle de Fernán González is the N.W. portal (generally closed), the so-called *Puerta de la Coronería* (13th cent.), whence the 'golden staircase' (p. 33) descends to the transept of the cathedral, about 30 ft. below. The early-Gothic portal, which is also known as the *Puerta Alta* or *Puerta de los Apóstoles*, is profusely adorned with sculpture and is surmounted by an elaborate gable. The N. door of the transept, named *Puerta de la Pellejería* from its position at the end of the 'Street of the Furriers', was built by Francisco de Colonia in 1516, at the expense of Abp. Juan Fonseca, and is in the florid Renaissance style. We now walk round the N.E. end of the church, passing the Capilla del Condestable (p. 32; adorned with coats-of-arms and statues on the outside also) and the cloisters, till we reach the *Puerta del Sarmental* (1220-30), or door of the S. transept, a lavishly decorated Gothic work, named after a family that owned the adjoining houses. Perhaps the most imposing feature of the whole exterior is the octagonal *Cimborio*, or lantern above the central crossing, which terminates in eight crocketed and perforated pinnacles adorned with statues.

'It is not a little curious, and perhaps not very gratifying to the *amour propre* of Spanish artists, that in this great church the two periods in which the most artistic vigour was shown, and the grandest architectural works undertaken, were marked, the first by the rule of a well-travelled bishop — commonly said to be an Englishman — under an English princess, and who seems to have employed an Angevine architect; and the second by the rule of another travelled bishop, who, coming home from Germany, brought with him a German architect, into whose hands all the great works in the city seem at once to have been put' ('Gothic Architecture in Spain', by *G. E. Street*).

The *Interior (open all day; fee for opening the closed chapels 1 p.), which is 300 ft. long, not including the Condestable chapel, is remarkable for the lofty, spacious effect of its proportions. The early-Gothic nave and aisles have a joint width of 82 ft.; the transept, 194 ft. long, is surmounted by Vigarní's octagon, 165 ft. in height; the E. end of the church proper is formed by the Capilla Mayor, with its ambulatory. Numerous chapels, all, except that of San Nicolás, of later date, surround the church unsymmetrically but not unpicturesquely. The old stained-glass windows, with the exception of the rose-window in the S. transept, were all destroyed by a powder-explosion in the Castillo (p. 35) in 1813, and have been mostly replaced by modern glass made at Munich.

The *Octagon, which is borne by four massive and richly decorated piers, is in the plateresque style (p. li).

The four piers and the four huge *Arcos Torales* support an octagonal drum, above which rises a dome with a beautiful groined ceiling. The walls of the octagon are adorned with the arms of Charles V. and the city of Burgos, with figures of patriarchs and prophets, and with many other

sculptures. Round it run two horizontal galleries and two rows of windows. In the angles are figures of seraphim.

The CORO, built in 1497-1512, is of unusual height. The two rows of *Sillería* (choir-stalls), by Philip Vigarní, with some later additions, are elaborately carved with scenes from the Bible, the lives of the saints, and so on. In the centre of the coro, which is enclosed by a magnificent *reja* of 1602, is the enamelled bronze monument of Bishop Maurice (d. 1238; p. 30). The screened passages leading to the capilla mayor date from 1679. On the exterior wall of the coro are altar-pieces by *Rizi* (p. xci).

A visit to all the fifteen chapels occupies a considerable time. The following enumeration begins in the right (S.) aisle.

The CAPILLA DEL SANTÍSIMO CRISTO (Pl. 1) is so named from the 'Cristo de Burgos', a celebrated image of the crucified Saviour, popularly supposed to consist of a dried and stuffed human body.

The CAPILLA DE LA PRESENTACIÓN, built in 1520 et seq. by Canon Gonzalo de Lerma, contains the tombs of the founder (in the middle) and of Canon Jacobo de Bilbao (by the pillar at the entrance). The altar-piece (generally covered) is a Virgin and Child by *Sebastiano del Piombo*, painted at Rome about 1520.

The CAPILLA DE SAN JUAN DE SAHAGÚN (Pl. 2) contains the tomb of Beato Lesmes ('hijo de Burgos; abogado del dolor de riñones', *i.e.* appealed to by sufferers from disease of the kidneys) and six paintings of the Flemish-Spanish school of the late 15th cent. (master unknown). — Adjacent is the *Relicario* (Pl. 3), with a highly-revered image of the Virgen de Oca.

We now reach the S. transept, with its magnificent rose-window, and from it enter the CAPILLA DE LA VISITACIÓN (Pl. 4), built in 1442, probably by *Juan de Colonia* (p. 30). In the middle is the *Monument of Bishop Alonso de Cartagena (d. 1456), the founder of the chapel, by *Gil de Siloe* (p. lviii). — Opposite this chapel is the Puerta del Claustro (p. 33).

The first chapel in the ambulatory is the CAPILLA DE SAN ENRIQUE (Pl. 5), with the tomb of its founder, Archbishop Enrique de Peralta (d. 1679). Opposite is the *Sacristía Nueva*. — The retablo of the high-altar in the CAPILLA MAYOR was executed by the brothers *Rodrigo* and *Martín de Haya* (p. lxvii) in the Renaissance style in 1577-93, and is richly gilded. The *Trassagrario*, behind the altar, contains fine *Reliefs of the Passion in white stone, by Philip Vigarní (1499; comp. p. lxii). — The large CAPILLA DE SANTIAGO, built by *Juan de Vallejo* in 1524-34, is used as a parish-church and so is usually open.

Behind the presbytery opens the large *CAPILLA DEL CONDESTABLE, built in the richest plateresque style by *Simón de Colonia*, son of Juan, in 1482 et seq. for *Constable Pedro Hernández de Velasco, Count de Haro*. It is entered by a fine *Portal*, adorned with reliefs and screened by an admirable *reja* by Cristóbal Andino (1523).

The vaulting of the dome is pierced with the most elaborate tracery, and the windows, between which hang two banners of the Constable, contain old stained glass. The high-altar is adorned with reliefs and statuettes (p. lxii); the full-size figures of the central panel depict the Presentation in the Temple. In the S. transept is the *Altar of St. Anna, with charming little coloured wooden figures and reliefs. Adjacent hangs an attractive triptych, perhaps by *Gerard David*, with the Rest on the Flight into Egypt, the Annunciation, the Nativity, and the Presentation in the Temple. In front of the high-altar are the magnificent **Tombs of the Constable* (d. 1492), who was also Viceroy of Castile, and his wife, the *Doña Mencia de Mendoza, Condesa de Haro* (d. 1500); comp. p. lxi. On the walls are portraits of the Conde and Condesa, with the arms of Navarre, Castile, and León. — The *Sacristy* of this chapel contains a painting of the Penitent Magdalen by *Giovanni Pedrini*, a pupil of Leonardo da Vinci, and a fine alabaster relief of the Virgin and Child (16th cent.). The treasury, with elaborate works in gold and silver, is shown by special permission only.

The following chapels (Pl. 6, 7, 8) contain some good Gothic monuments. — At the angle between the ambulatory and the N. transept is the handsome late-Gothic mural monument of Archdeacon Pedro Fernández de Villegas, the chronicler (d. 1536).

In the old Capilla de San Nicolás (Pl. 9), by the left wall, is a portrait of Pope Alexander VI. (Borgia; 1492-1503), at one time a canon of Burgos Cathedral.

At the end of the N. transept is the great *Escalera Dorada (Pl. 10), a flight of 39 steps, built by *Diego de Siloe* (p. lii) in 1519 and ascending to the Puerta de la Coronería (p. 31). It is adorned with the arms of the founder, Bishop Fonseca. The balustrades are heavily gilt.

At the E. end of the N. aisle is the Capilla de Santa Ana, built by *Simón de Colonia* in 1477-88. In the centre is the tomb of the founder, Bishop Luis Osorio de Acuña (d. 1495), by Diego de Siloe (p. lxii); to the left is that of Archdeacon Bernardo Díaz de Fuente Pelayo (d. 1492; p. lviii). The handsome retablo of the high-altar by Diego de Siloe, richly gilt and painted, exhibits the genealogical tree of Christ springing from the breast of Jesse.

The Capilla de Santa Tecla, built in 1736 by *Churriguera* (p. lv), has a large high-altar and a gorgeously painted cupola.

In the nave, near the last-named chapel, above the first triforium, is a *Clock*, probably dating from 1519, with the popular figure of *Papa Moscas*, which is joined, when four o'clock strikes, by another named *Martinillo*.

The noble Gothic *Cloisters (*Claustro;* open all day) date from the 14th century. They are entered by the *Puerta del Claustro* (p. 32), which is adorned with figures of the Annunciation (left) and David and Isaiah (right), a bust of St. Francis of Assisi, and a relief of the Baptism of Christ. The ancient wooden door is carved with reliefs of Christ entering Jerusalem and Christ in Hades (p. lvii).

The cloisters contain many statues and tombs. Among the best of these are the *Statues of Ferdinand the Saint (p. 30) and his wife Beatrice of Swabia (13th cent.), on the N. wall, adjoining the entrance; a relief of the Annunciation (by a small door leading to the cathedral); the tomb of Diego de Santander (d. 1523), ascribed to *Diego de Siloe*, with a relief of the Virgin and Child (S. wall); and the late-Gothic tomb of Don Gonzalo de Burgos. The beautiful tracery in the arches of the cloisters should also be noticed.

The Sagristía Antigua or Capilla de Santa Catarina, entered from the E. walk of the cloisters by a door adorned with a Descent from the Cross, is a rectangular room with fine vaulting. Among the chief features of interest are the painted and carved capitals (hunting-scenes), the fine cabinets by *Pedro Martinez* (1713-23), and an Annunciation of the 15th century. The rich collection of tapestry is also kept here.

The adjoining Capilla del Corpus Christi or *de Juan Cuchiller* contains the tomb of this 'head cook' of Henry III. ('el Doliente') and that of Miguel Esteban del Huerto del Rey (d. 1283) and his wife Uzenda (d. 1296), Condes de Castañeda. Fastened to the N. wall is the celebrated *Coffer of the Cid*, 'la doyenne des malles du monde', as Th. Gautier calls it, which the Campeador filled with sand and pledged for 600 marks to the Burgos jews Rachel and Vidas, who supposed it to contain gold or valuables. It is satisfactory to add that the Cid honestly redeemed his pledge. — Adjacent is the Sala Capitular, or chapter-house, dating from 1596 and containing an artesonado ceiling, a Flemish-Spanish triptych with the Adoration of the Magi and saints (15th cent.), and an altar-piece (el Cristo de la Agonía) by *Mateo Cerezo* (p. xc).

The small Gothic church of **San Nicolás** (Pl. D, 3; sacristan, Calle Cabestreros 3), dating from 1505, with a beautiful carved door, consists of a nave and aisles, divided by pillars and roofed with fine vaulting. The 'high choir', on the W. side, rests on four sculptured arches and has an elegant balustrade. In the left aisle are three Gothic tombs of the *Maluenda* family and a retablo with eight paintings of the 15th cent. (altar itself of the 18th cent.). A large arch adorned with the heads of angels leads to the **High Altar* by Francisco de Colonia, which is lavishly adorned with reliefs of scenes from the Bible and the life of St. Nicholas. Below, to the left, are the founder (Alfonso Polanco) and the Last Supper; to the right, the founder's wife and Christ on the Mt. of Olives. Below are the tombs of *Alfonso Polanco* (d. 1412) and *Gonzalo Polanco* (d. 1505), with their wives. The church is at present under restoration.

A little to the N. and somewhat higher up is the Gothic church of **San Esteban** (Pl. D, E, 3), built in 1280-1350, with a fine W. doorway surmounted by a rose-window. Inside, to the left of the entrance, is a small Gothic chapel over the font. In the nave, to the

left, below the Gothic organ-gallery, is the tomb of Don Pedro Lupi Gomiel, in a fine Renaissance recess, with a relief of the Last Supper. Adjacent is the pulpit. The S. aisle contains a similar recess, with the tomb of Rodrigo Nefrias and Maria Ortiz, adorned with a relief of the Scourging of Christ. Here also is a handsome Renaissance portal. Above the door of the *Sacristy* is a painting of the Last Supper, dating from the 16th century. — The small *Cloisters*, to the S. of the church, call for no remark.

From San Esteban we ascend in 5 min. to the dilapidated **Castillo** (Pl. C, D, 2; not always accessible), which commands a fine view of the city, the valley of the Arlanzón, the Cartuja, and the mountains to the S.E. This was the residence of the mighty Fernán González, Count of Castile (d. 970), who strove to maintain his independence of León, and it was afterwards the seat of the Castilian kings. The Cid was here married to Ximena in 1074, and Edward I. of England to Eleanor of Castile in 1254. The principal apartments were destroyed by fire in 1736, but in 1812 the French were able to defend the fortress successfully against the Duke of Wellington.

Descending from the castle towards the S., we reach the *Arco de Fernán González* (Pl. D, 3), a triumphal arch erected by Philip II. in honour of this great Burgalese (see above). To the N.W. of the arch lies the *Cementerio* (Pl. C, 3), with its 'niche-graves' (comp. p.. 246). Opposite the cemetery is the monument of *Gen. Juan Martín Diez* (1775-1825), 'el Empecinado'. On the road to the N.W. of the cemetery are three stone monuments, erected in 1784 and bearing the arms of Castile and the Cid (p. 29); these mark the site of the birth-house or *Solar del Cid* (Pl. C, 2). — The cemetery is here bounded by the old wall issuing from the castle. By descending along the outside of this, we reach the *Paseo de los Cubos* (Pl. B, C, 3), the semicircular towers *(cubos)* in which afford an excellent idea of the style of the old Castilian fortifications.

A monument to the Cid is being erected in the pretty grounds of the *Paseo de la Isla* (Pl. A, B, C, 3, 4), to the S.W. of this point. Passing a bronze bust of Cervantes (1905), we may thence proceed to (1 M.) the *Puente de Malatos* (Pl. A, 2, 3) and to (1/2 M.) the convent of *Las Huelgas* (p. 37).

From the Paseo de los Cubos the Calle de la Ronda leads to the E. to the church of **Santa Agueda** or **Gadea** (Pl. D, 3; sacristan on the E. side of the church, opposite the *Seminario de San Jerónimo;* fee 50 c.), an aisleless Gothic edifice, famous for the '*Jura en Santa Gadea*', or oath which Alfonso VI. was compelled by the Cid to take before his accession to the throne (p. 29). The king took the oath three times: first by the cross at the entrance, then by the bolt of the door ('cerrojo'; now preserved inside, to the left), and lastly by the Gospels on the high-altar. Alfonso was at first unwilling to take the oath, until a knight exclaimed: 'take the oath and fear nought; never was a king found guilty of perjury or a pope ex-

communicated'. To the S. of the high-altar is the tomb of the founder of the church.

We next proceed to the S.E., passing the S. side of the cathedral, and then follow the busy Calle de la Paloma and Calle de Lain Calvo (Pl. E, F, 3, 2) towards the N.E. The last side-street to the left in the latter brings us to the church of **San Gil** (Pl. E, F, 2), a building of the 14th century. The *Capilla de la Natividad* (second to the left, counted from the entrance) contains a richly carved altar adorned with scenes from the life of the Virgin (p. lviii). In the next chapel is a *Santísimo Cristo*, which claims to be a more authentic original than that in the cathedral (p. 32). The *Capilla de los Reyes Magos* contains two pictures by Raphael Mengs (p. 71). In the Antesacristía are two interesting Gothic wall-tombs.

The **Casa del Cordón** (Pl. F, 3), built at the end of the 15th cent. by the Condestable de Velasco (p. 33), lies in the Plaza de la Libertad. The arms of the builder and of his wife, a member of the Mendoza family (p. 33), are shown on every available space, connected by the 'cordón' of the Franciscans. The façade and the Gothic cornice with its finials and figures were thoroughly restored in 1907. A curiously decorated gate leads to the *Patio*, which is surrounded by double arcades, but has been marred by recent alterations.

Our route now crosses the Plaza de Prim (Pl. F, 3) and then leads past the *Palacio de la Diputación Provincial* (Pl. 1; F, 3) and the *Theatre* (p. 28) to the *Puente de San Pablo* (Pl. F, 3, 4), which here crosses the Arlanzón.

In the *Barrio de Vega*, on the other side of the river, the long *Paseo de la Quinta* (Pl. G, H, 4) leads to the left to the Cartuja (p. 37). To the right is the *Paseo del Espolón Nuevo* (Pl. E, F, 4), which affords an admirable view of the city. In front of us is the Calle de San Pablo, leading to the *Calle de la Calera* (Pl. F, 4), in which are two interesting palaces. The **Casa de Angulo** (No. 27) has an imposing façade, flanked by two towers. In the middle is a large doorway, surmounted by a richly decorated window, and there are two similar but smaller windows on each side. — The ***Casa de Miranda** (No. 29), dating from 1543, gives, even in its present dilapidated condition, an excellent idea of the mansions of the ancient noblesse of Castile. The façade, notable for its simplicity, is flanked by small circular towers with finials and gargoyles *(gárgolas)*. The chief portal, with Corinthian columns, is richly decorated with sculptures.

The *Entrance Hall* is connected by an archway with an *Ante-Room*, which is surmounted by an octagon borne by four arches, and over this is a dome. The handsome *Portal to the Staircase* is enriched with sculptured columns, armorial bearings, and friezes of amoretti. The barrel-vaulting over the staircase should also be noticed. The *Patio* is surrounded by columns with Corinthian capitals, supplemented in both stories by side-brackets to support the architrave. Round the second story runs a charming frieze with figures, medallions, and coats-of-arms, and higher up is a second frieze. In the arms appears the word 'paz'.

EXCURSIONS. The **Real Monasterio de las Huelgas** lies about $1^1/_4$ M. to the S.W. of Burgos (comp. p. 35 and the inset map on the plan of Burgos; noon the best hour). — The *Huelgas* ('plaisirs', 'pleasure-grounds') *del Rey*, originally a summer château of the kings of Castile, was converted by Alfonso VIII. (1187) into a Cistercian nunnery for noble ladies and endowed with enormous revenues and extraordinary privileges. The Abbess 'por la gracia de Dios' enjoyed, as 'Señora de horca y cuchillo', the power of life and death; the nuns (formerly 100 in number, now about 30) are not styled 'sores' ('sisters') but 'señoras doñas'.

The convent and church were built in the Gothic style (p. xlvi) by Ferdinand III. in 1249. The entrance to the convent-enclosure is formed by a Gothic vestibule, above which rises a handsome tower, called the *Atrio de los Caballeros Crusados*, with several tombs of knights of Santiago and Calatrava (verger at the third gate; 50 c.). In the church is the *Coro de los Capillanos*, containing a banner captured from the Moors in the battle of Las Navas de Tolosa (1212) and the kneeling statues of Alfonso VIII. and his wife Eleonora, daughter of Henry II. of England. Their tombs are opposite in the *Coro de las Señoras* (closed by a double screen), where high mass is celebrated every morning, attended by the nuns. The *Capilla de Santiago* contains a statue of St. James. — The Gothic *Cloisters*, built by St. Ferdinand, the *Claustrillas*, and the *Sala Capitular* are not shown.

The **Hospital del Rey**, a lodging-house for pilgrims, $^1/_2$ M. beyond Las Huelgas, is entered by a beautiful doorway. The church has a plateresque vestibule with a finely carved gate.

Walkers should follow the left bank of the Arlanzón from the Puente de Santa María (p. 29) to Las Huelgas, and return viâ the *Puente de Malatos* and the Paseo de los Cubos or the Paseo de la Isla (p. 35). This round, which takes about $1^1/_4$ hr. on foot, may also be made by carriage.

The CARTUJA DE MIRAFLORES, situated on a bare hill $2^1/_2$ M. to the S.E. of Burgos, should be visited for the sake of its monuments (open on week-days, 1-2.30 and 4.15-6). Carriage about 10 p. — Walkers (1 hr.) follow the shady *Paseo de la Quinta* (p. 36) to ($^3/_4$ M.) the *Fuente*, $^1/_2$ M. beyond which, near the end of the paseo, they take the broad road leading to the right to ($^1/_4$ M.) the railway. After crossing the line, they keep to the left and in 2 min. reach the *Arco de la Vieja*, which formed the entrance to Henry III.'s deer-park and château of *Miraflores*. The letters JCRRR over the gate are the initials of 'Jesus Christus Redemptor Rex Regum'. About $^1/_4$ M. farther on, at the old convent-farm, we take the route to the left, which leads to ($^1/_2$ M.) the —

Cartuja de Miraflores, a Carthusian convent founded by King John II. on the site of the royal château, and rebuilt in 1454 et seq., after a fire, by *Hans* and *Simon of Cologne* (p. xlvii). It is still occupied by about thirty monks. Visitors ring at the *Portal* and pass through it into a court, at the end of which, to the right, is the *Portería*, where a monk awaits the visitors (fee 1 p.).

The aisleless Gothic *CHURCH, with coats-of-arms on its façade, is divided into three parts: the westernmost for the people, the middle one for the lay monks *(legos)*, and the easternmost for the

priests *(sacerdotes)*. The late-Gothic 'sillería' in the last section is by *Martín Sánchez* (1488), and the Renaissance stalls in the central section are by *Simón de Bueras* (1558). The large gilded *Retablo of the high-altar, with its numerous statues, is by *Gil de Siloe* (p. lviii) and *Diego de la Cruz* (1486-99). In the middle are a crucifix and a pelican feeding its young with its own blood (a symbol of the sacrifice of Christ); below are kneeling figures of John II. and Isabella of Portugal, his second wife. In front of the high-altar is the superb marble *Monument of the same monarchs *(Sepulcros de los Reyes)*, a masterpiece of *Gil de Siloe*, erected by their daughter Isabella the Catholic. This is, perhaps, the finest monument of its kind in Spain, perfect both in design and execution.

The monument is octagonal (or, rather, sixteen-sided) in form, and its general appearance is somewbat suggestive of a crown. Round the sides are statuettes (each a masterpiece in itself) under delicate canopies, sixteen lions bearing escutcheons, reliefs of scenes from the New Testament, and figures of the cardinal virtues. Round the top is a double cornice of foliage, birds, and animals. At the four chief angles are seated figures of the Evangelists. The recumbent effigy of the king has a ring on the right hand and holds a sceptre; that of the queen holds a prayer book. At their heads are elaborate canopies. Between the figures is a low marble railing.

Of scarcely less importance is the *Monument of the Infante Alfonso (d. 1470, at the age of sixteen), through whose death Isabella attained the throne, also by *Gil de Siloe*. This monument stands in a recess in the N. wall exuberantly adorned with carvings. Within the arch is the kneeling figure of the young prince in a richly embroidered dress.

In the chapel of St. Bruno is a statue of this saint, by *Manuel Pereira* of Portugal (p. lxx), formerly in the cathedral; so lifelike is this figure that Philip IV. said of it: 'he does not speak, but only because he is a Carthusian monk'.

The convent of **San Pedro de Cardeña**, in a desolate valley 5 M. beyond the Cartuja, is well known as the place of burial of the Cid and Ximena (but comp. p. 29). His last will and testament ordained his interment here: —

A San Pedro de Cardeña
Mando que mi cuerpo lleven.

The convent was founded in 537 by *Queen Sancha*, mother of King Theodoric, and is in a very neglected condition. — Babieca, the favourite charger of the Cid, is said to bave been buried near the gateway of the convent.

The Monastery of Silos also deserves a visit (two days). Diligence daily (fare 5 p.; seats should be booked on the previous day) to (30 M.) *Barbadillo del Mercado* in 4½ hrs. Here we quit the diligence and meet the mules and guide previously applied for to the Abbot of Silos. An excellent bridle-path leads from Barbadillo to Silos in 3 hrs., skirting the historic *Peñón de Carazo*.

The ancient **Abbey of Silos**, founded before the Moorish invasion (possibly by King Reccared in 593), rises in the midst of a small village. Since 1880 it has been occupied by French Benedictine monks, expelled from France. Visitors are hospitably entertained by the monks, and ladies are lodged in a neighbouring house (not less than 6 p. per day should be contributed to the funds of the abbey). — The cloisters rank among the most beautiful Romanesque cloisters in existence. The *Lower Cloister*,

VALLADOLID
1:20.500
0 100 200 300 400 500 600
Metros
1. Casa de Cervantes B4.
2. " " Colón C,D4.
3. Colegio de Sn Gregorio C3.
4. Las Angustias C3.
5. Santiago B4.
6. San Martín C3.
7. " Pablo C3.
8. Sta Maria la Antigua C 3,4.
9. Teatro de Calderón C3.
10. Diputación Provincial C3.
11. Ayuntamiento B3.
Huerta del Rey
Camino de Prado
Paseo de la Victoria
Calle de las Heras
Puente Mayor
Ronda de Santa Teresa
Calle de Sn Clara
Calle del Carmen
Calle de la Madre de Dios
Carcel y Audiencia
Prado de la Magdalena
Seminario
Hospital General
Catedral
Universidad
Museo
Mercado
Correo
Teatro de la Comedia
Pl. de la Rinconada
Pl. de la Constitución
Pl. de la Fuente Dorada
Pl. de Salvador
Pl. de la Cruz Verde
Pl. de Tudela
Pl. de Sn Bartolomé
Pl. de Sn Juan
Pl. de Sn Miguel
Pl. de los Leones
Pl. de Sn Pablo
Pl. del Hospicio
Cel de Sn Benito
Pl. de Sn Benito
Pl. de Sn Ana
Pl. de Sn Isabel
Academia de Caballería
Zorrilla
Campo Grande
Hospital Militar
Calle de Sn Juan de Letran
Colón
Fábrica de Gas
Estación
Ferro-Carril del Norte
Calle de Villabañez
Rio Esgueva
Burgos
Madrid
Plaza de Toros
Cementerio
Geograph. Anstalt von
Wagner & Debes, Leipzig

built by St. Dominic (abbot in 1047-73), is supported by an arcade of 60 bays, borne by 137 columns, arranged in 64 groups. The capitals are notable for their variety and delicacy. The wooden ceiling is adorned with curious paintings of the 14-15th centuries. — The *Upper Cloister*, dating from the 12th cent., has 136 columns, disposed in 68 groups. — The *Abbey Church* was rebuilt in the 18th cent. on the site of an ancient Romanesque structure, the only relic of which is a carved doorway, leading to the cloisters. Other interesting points are the *Relicario*, the *Chapel of St. Dominic* (with the saint's tomb), the *Treasury*, and the *Muniment Room*. — The *Parish Church* of Silos contains two ancient statues of the Madonna, one in stone, the other in wood. — About 1½ M. from the abbey is the narrow and romantic gorge of *Yeclas*.

The convent of **Fres del Val**, 3¾ M. to the N., on the way to Santander, once the sumptuous burial-place of the Padillas, is now a brewery. Most of the architectural remains and monuments have been removed to Burgos Museum (p. 30).

5. Valladolid.

Railway Stations. 1. *Estación del Norte* (Pl. A, B, 5), for the N. Railway from Irún to Madrid (RR. 1 and 6) and for the railway to Ariza (p. 27). Special expresses with restaurant-cars run 4 times weekly between Madrid and Valladolid. — 2. *Estación de Rioseco* (Pl. B, 1), for the branch railway mentioned at p. 27.

Hotels (comp. p. xxiv). Hot. Moderno (Pl. d; B, 3), Plaza de la Constitución; Siglo (Pl. b; B, 3), Calle Doña María de Molina 2; Comercio, Calle del Obispo 19 (Pl. C, 4); Francia (Pl. a; B, 4), Calle de Teresa Gil 23, pens. from 8 p.; Español (Pl. c; B, 3), Calle de la Pasion 4, pens. from 6 p., well spoken of. — *Railway Restaurant*, at the Estación del Norte; *Restaurant de Roma*, Calle de Santander 10, near Santiago (Pl. B, 4).

Post Office (*Correo;* Pl. B, 4), Calle Mendizábal. — **Telegraph Office**, Plazuela de Santa Ana 3 (Pl. B, 3).

Cabs. One-horse (1-2 pers.) 50 c. per drive; two-horse (4 seats) 1 p.; at night 2 or 2½ p.; per hr. 2 or 2½ p., each addit. hr. 1½ or 2 p. Higher fares on certain festivals.

Tramway (drawn by mules) from the *Estación del Norte* (Pl. A, 5) viâ Plaza de la Constitución, Estación de Rioseco (Pl. B, 1), Plaza de Toros, Paseo de Zorrilla, Calle de Miguel Iscar, Mercado, Museo, to the *Audiencia* (Pl. C, 3).

Theatres. *Teatro de Calderón* (Pl. 9; C, 3). — **Bull Ring** (*Plaza de Toros*), outside the Puerta de Madrid, to the S.W. of the Estación del Norte, for 13,000 spectators.

Valladolid (2270 ft.), low Latin *Vallisoletum*, Arabic *Belad* or *Medînat al Walid* ('town of the governor'), the seat of an archbishop and the capital of the old Leonine province of the same name, lies in a fertile plain, on the left bank of the *Pisuerga*, which is here joined by the *Canal of Castile* (Pl. A, 1; p. 27) and by the *Esgueva*. The last flows through the town in two arms, which are partly covered in. Pop. 63,530. In history Valladolid is famous as a favourite residence of the sovereigns of Castile. Ferdinand and Isabella were married here in 1469. Under Philip II. and Philip III. Valladolid was for a time the royal headquarters and the capital of the great Spanish empire (comp. pp. 129, 60). Its commerce and industry are not very important. — It was at Valladolid that Gil Blas practised medicine under Dr. Sangrado.

In the *Campo Grande* (Pl. A, 4, 5), a park near the Estación del Norte, a **National Monument to Columbus** (p. 41), by *Susillo*, was erected in 1905. On a lofty pedestal, surrounded by allegorical figures and reliefs, is the kneeling figure of Columbus, behind him Spain holding a cross and a chalice. At the N. angle of the park is a bronze statue of *José Zorrilla*, the poet (1817-93), by Carretero, erected in 1900. — In the Calle de Miguel Iscar, diverging to the right, is the *House of Cervantes* (Pl. 1, B 4; p. 106), occupied by the immortal novelist from 1603 to 1606. It now belongs to the state.

The Plaza de la Constitución (Pl. B, 3), the focus of the city's life, containing many arcaded shops and the *Casa del Ayuntamiento*, is embellished with a bronze statue of *Count Pedro Ansúrez*, a public benefactor, by A. Carretero (1904). — To the E. of this square lie the Plaza de la Fuente Dorada (Pl. B, 3) and the small Plaza del Ochavo, where *Count Alvaro de Luna* (p. 136), the once all-powerful favourite of John III., was executed in 1453. — A little farther to the E. rises the —

Cathedral (Pl. C, 3, 4), a structure in the late-Renaissance style, begun by *Juan de Herrera* (p. liv) in 1585 and afterwards continued by *Churriguera*. According to Herrera's design the church was to consist of nave and choir, furnished with aisles, and separated by a dome-covered transept; both sides were to be flanked with rows of chapels, and there were to be four towers at the corners; but this scheme was never carried out. The tower fell in 1841, but has been rebuilt. The interior is 402 ft. long and 207 ft. wide. The fine choir-stalls are partly in the Renaissance style and were designed by Herrera for the church of San Pablo (p. 41). Among the other contents are two paintings by *Luca Giordano* and the tomb of *Count Pedro Ansúrez* (see above). — The sacristy contains the masterpiece of *Juan de Arphe* (p. lxiv): a silver custodia or monstrance, in the form of a temple, $6\frac{1}{2}$ ft. in height and 140 lbs. in weight; it is adorned with statuettes of Adam and Eve. — Herrera's original model of the cathedral is preserved in the muniment-room.

Immediately to the E. of the cathedral is the church of **Santa Maria la Antigua** (Pl. 8; C, 3, 4), most of which belongs to the 12-13th centuries, with an earlier Romanesque W. steeple, culminating in a high-pitched roof (at present under restoration). The early-Gothic interior has a *Coro Alto* (gallery) on the W. wall, handsome circular piers, and three parallel apses. The elaborate high-altar is by *Juan de Juni* (1556). On the N. side of the church are the Romanesque cloisters (now entirely restored).

The **University** (Pl. C, 4), on the S. side of the plaza, is a handsome baroque building of the 17th cent., with an elaborately adorned portal. In front of it, a bronze monument to *Cervantes* was erected in 1877. The university was founded in 1346 and has faculties of law, science, medicine, and philosophy, with 42 professors and 1400 students. The *Library* contains 34,000 vols.; among the

308 MSS. is a splendid codex of the Commentary on the Apocalypse by Beatus (970). — A little to the S.E. stands the old —

Colegio de Santa Cruz, built by *Enrique de Egas* (p. lii) in 1480-92, some years earlier than his hospital of the same name at Toledo (p. 140). It is a masterpiece of the plateresque style. In the lunette over the door is a group of the founder, Bishop Mendoza, on his knees before St. Helena. The interior contains a **Museum** (Pl. C, 4; open daily, 10-2), which deserves a visit for its collection of admirable sculptures in wood by *Alonso Berruguete* (p. lxiii; choir-stalls from San Benito, p. 42), *Juan de Juni* (p. lxvii), *Gregorio Hernández* (p. lxvii), and others, and for two bronze statues by *Pompeo Leoni* (p. lxiv). It also contains a few good paintings by modern Spanish artists. The numerous older works are of little importance; among them are three sadly damaged paintings by *Rubens*, from the convent of Fuensaldaña.

Hard by is the Calle de Cristóbal Colón (Pl. C, D, 4), No. 7 in which, now marked by an inscription, is the *Casa de Colón* (Pl. 2), where Christopher Columbus died on May 21st, 1506 (comp. p. 419). Farther on, to the right, is the church of *La Magdalena* (Pl. D, 4), a building of 1570, the façade of which, bearing a huge coat-of-arms, is described by Street as 'the *ne plus ultra* of heraldic absurdity'. It contains the tomb of the founder, Don Pedro de la Gasca, and two retablos of the beginning of the 17th century. Beyond this is the attractive *Prado de la Magdalena* (Pl. D, 3), intersected by an arm of the Esgueva.

The old ***Colegio de San Gregorio** (Pl. 3; C, 3), built in 1488-96 and laid waste by the French in the Spanish War of Independence, is now occupied as municipal offices. The late-Gothic façade (p. xlix) is lavishly adorned with statues, coats-of-arms, and ornaments. The doorway is surmounted by a canopy which forms a genealogical tree, with climbing putti and the arms of the 'Catholic Kings'. The two courts have recently been freely modernized. The second court is surrounded by arcades in the plateresque style, and offers an excellent example of the exuberant wealth of this style, with its echoes of the Moorish fashion of decoration (comp. p. li). The cornice of the upper story forms a frieze in which the bundle of arrows and yoke of Ferdinand and Isabella alternate. The handsome *Staircase* and the artesonado ceiling of the former *Library* should also be noticed. — In the same street, at the corner of the Plaza de San Pablo (Pl. C, 2, 3), stands the church of —

San Pablo (Pl. 7; C, 3), founded in 1276, remodelled by Cardinal Juan Torquemada in 1463, partly modernized by the Cardinal Duke of Lerma in the 17th cent., and freely restored after its devastation by the French. The late-Gothic façade, rivalling in its wealth of ornamentation that of San Gregorio, is covered with panels full of figures and armorial bearings; at the top are the arms of the Catholic Kings, at the sides those of the Duke of Lerma. It is flanked

by two plain towers. The internal portals at the ends of the transept are in the plateresque style. The Cortes often met in this church during the 15-16th centuries. — Nearly opposite San Pablo, at the corner of the Calle de las Angustias, is a graceful balcony. — The *Capitanía General* (formerly the *Palacio Real;* Pl. C, 3), occupying the W. side of the Plaza de San Pablo, is an edifice of the 17th century.

A few of the other churches in Valladolid may be mentioned. *San Miguel*, in the plaza of that name (Pl. B, C, 3), contains a reredos carved in wood by Gaspar Becerra (p. lxvii; scenes from the New Testament), a St. Michael by Pompeo Leoni (p. lxiv), an ivory crucifix, etc. — *San Martín* (Pl. 6; C, 3) is a building of the 13th cent., with an early-Gothic steeple; the interior has been modernized. — *Santa María de las Angustias* (Pl. 4; C, 3), dating from 1604, contains the much-admired 'Virgen de los Cuchillos', by Juan de Juni (p. lxvii). — The *Convento de San Benito* (Pl. B, 3), founded on the site of the Alcázar in 1389 and remodelled by Juan de Aranda about 1500, is now used as a barrack. The fine Gothic church recalls the plan of Santa María la Antigua (p. 40). — *San Salvador* (Pl. B, 4), with a plateresque façade, contains a carved Flemish altar with wings by *Quentin Matsys* (in the Capilla de San Juan, to the right of the high-altar, presented to this church in 1504). — *Santa Ana* (Pl. B, 3), the church of the Recollet nuns, contains (on the left) three paintings by Goya.

To the N.W. of San Benito is the pretty *Espolón Nuevo* or *Paseo de las Moreras* ('mulberries'; Pl. B, 3, 2), extending along the Pisuerga to the *Puente Mayor* (Pl. B, 2).

About 7 M. to the S.W. of Valladolid (diligence daily at 3 p.m.), on the road to Salamanca, lies *Simancas* (Fonda Ramon Tavares), the Roman *Septimanca*, with a 'castillo' in which the archives of Spain, consisting of 33 million documents in about 80,000 'legajos' (port-folios), have been preserved since the days of Card. Ximenes. — On the Douro, 12 M. farther on, is the old town of Tordesillas *(Fonda Cajetano)*, the abode of Joanna the Mad after her husband's death, and the seat of the '*Junta Santa*', or holy league, of the Comuneros (p. 60). The church of *San Antolín* contains an elaborate tomb of 1527; and in the chapel of the *Convento de las Monjas Clarisas* is an altar-piece of the 15th cent. (p. lxxii).

6. From Medina del Campo to Madrid viâ Avila, Escorial, and Villalba.

124 M. Railway in 5-8¼ hrs. (fares 23 p. 90, 17 p. 95, 10 p. 75 c.). Express trains, see p. 8. There is a railway-restaurant at *Avila.*

Medina del Campo, see p. 28. — As far as Sanchidrián the railway follows the old highroad between Galicia and Madrid. — 5½ M. *Gómez-Narro.* We ascend towards the long range of mountains which, under the names of *Sierra de Guadarrama* and *Sierra de Gredos*, separates Old and New Castile (comp. p. 5). The peaks of the former come into sight in the left foreground.

11 M. *Ataquines*, surrounded by its seven hills, is the last station

ÁVILA
1:12.500
0 50 100 200 300
Metros
Balneario de Sta Teresa
Medina d.C.
Matadero nuevo
Nª Sª de la Cabeza
Huertas
Ermita de S. Martin
Cementerio
Alameda
S. Andrés
S. Francisco
Barrio de obreros
Cárcel
Plaza de la Capilla
S. Vicente
Paseo de S. Antonio
Liceo
Casa de Polentinos
Ayuntamiento
El Mayor o de la Constitución
Pta del Peso
Catedral
Claustro
S. Miguel
Seminario
Convento de las Madres
Estación del Ferrocarril
Convento de Sta Ana
Cristo de la Luz
Matadero viejo
S. Isidro
Sta Teresa
Pta del Rastro
Tomé
Pta del Alcázar
Cuartel
Mercado Grande
Café
Carmelitas Descalzas
Convento de las Gordillas
Hospital General
Fundición de hierro
Fábrica de luz eléctrica
Río Adaja
Santiago
Convento de Agustinas
Correo
S. Pedro
Pta del Marq. de Novaches
Calle del Granizo
Barrio de las Vacas
S. Nicolás
Convento de Sto Tomás
Plaza de Toros
Paseo de S. Roque
Cuesta de los Gitanos
Cerca de los Apóstoles
A
B
C
D
E
1
3
4

in the province of Valladolid. The train crosses the *Adaja*, which here receives the *Arevalillo*.

22 M. **Arévalo** (2710 ft.), an old town (3600 inhab.), lies 1 M. to the W. of the railway, on a delta formed by the two just-mentioned rivers. It was formerly one of the keys of Castile (comp. p. 49).

The line ascends near the right bank of the Adaja, affording a view of the mountains of Segovia (p. 116) to the left and of the *Sierra de Villa* to the right. 29 M. *Adanero;* 34 M. *Sanchidrián* (3065 ft.); 38 M. *Velayos;* 45 M. *Mingorría*, an ancient Basque colony in a hilly district strewn with erratic boulders. Numerous evergreen oaks. We then traverse an arid and stony region, enlivened only by a few cattle and occasional migratory flocks of sheep (comp. p. 486). — 54 M. *Avila.*

Avĭla. — **The Railway Station** *(Restaurant)* lies about $^2/_3$ M. to the E. of and somewhat below the town. Return-ticket from Madrid to Avila, valid for 2 days (3 days incl. Sun. or holidays), 16 p. 65, 12 p. 50, 7 p. 45 c.

Hotels (comp. p. xxiv). Hot. Inglés (Pl. a; C, 2), opposite the W. façade of the cathedral, in the Spanish style, pens. from 7, omn. 1 p.; Nuevo Hotel del Jardín (Pl. b; C, D, 2, 3), on the E. side of the cathedral, very fair. — **Cafés.** *Amistad*, near San Pedro (p. 45); *Castilla*, in the Mercado Grande.

Post Office (*Correo;* Pl. D, 3), on the S. side of the Mercado Grande.

Chief Attractions (one day). *San Vicente* (p. 46); *Cathedral* (p. 44); *San Pedro* (p. 45); *Santo Tomás* (p. 45).

Avila (3715 ft.), the capital of a province and the see of a bishop, is finely situated on a flat-topped ridge, three sides of which are very abrupt. This rises from a treeless upland plain, watered by the *Adaja* and surrounded on all sides except the N. by lofty mountains (the *Sierra de Malagón* to the E., the *Sierra de Avila* to the N.W., and the *Paramera de Avila* to the S.W.). The climate is very inclement. Pop. 11,224. — Its remarkable situation and its wealth in ancient buildings make Avila well worth a visit. The Romanesque churches are among the finest in Spain; while the massive walls (p. 46), with their 9 gates and 86 towers, are still in perfect preservation. These, like the buildings, are of dark-coloured granite.

Avila is the Roman *Avela*, which lay in the territory of the Vaccæi (comp. p. 48), included in the province of Hispania Citerior. It afterwards oscillated for nearly three centuries between the Moors and the Christians, until Alfonso VI. brought it permanently under the control of the latter. In 1520 it was for a short time the seat of the 'Junta Santa' of the Comuneros (p. 60). Down to the beginning of the 17th cent. it was one of the most flourishing towns in Spain, but the expulsion of the Moriscoes in 1610 put a speedy end to its prosperity.

From the *Railway Station* (to the right of Pl. E, 2) a wide street, passing between the promenades of the *Paseo de San Antonio* (right) and the *Campo de Recreo* (left; Pl. E, 2), leads through the E. part of the new town to the ($^1/_4$ hr.) church of San Vicente (p. 46) and the picturesque *Puerta de San Vicente* (Pl. C, 2), the N.E. gate of the town. This consists of two semicircular and crenelated towers,

connected by a parapet in the shape of a bridge. — The Calle del Tostado, to the left, just inside the gate, brings us to the cathedral.

The ***Cathedral** (Pl. C, 2, 3), a massive, castle-like edifice, dedicated to *San Salvador*, is said to have been originally founded by Fernán González (p. 35), but was once more begun in the Romanesque style in 1091, after the final conquest of the city, by *Alvar García* of Navarre. Its general character is, however, that of a Gothic building of the 13-14th centuries. The oldest part of the church is the E. end, where the massive semicircular apse, with its battlemented parapet, projects beyond the line of the city-wall (comp. p. xlvii). The W. end also, with its two strong towers (that to the N. alone completed; 14th cent.), has the appearance of a fortress. The main portal is adorned with sculptures of the 16th cent. and guarded by two wild men (*maceros*, macebearers) carved in granite. The N. gate (14th cent.) is more elaborately ornamented.

The *Interior (open all day) makes an impression of great solemnity and dignity. The nave is short and narrow (130 ft. by 28 ft.) but lofty, with a double triforium; the clerestory windows have been partially blocked up (p. xlix). In the middle is the coro. The low aisles are 24 ft. wide. The transept is lofty and contains beautiful stained-glass windows. The main apse (see above), occupying almost the entire width of the church, includes the Capilla Mayor, a double ambulatory, and nine chapels enclosed in the thickness of the semicircular walls and hence not showing in the external view of the apse. The lateral apses are very small.

The cathedral contains many valuable objects of art. In the first chapel of the *N. Aisle* is a copy of Michael Angelo's Pietà; in the second an ancient copy of Raphael's lost Madonna di Loreto, with a figure added. — On the *Trascoro* are some good reliefs of scenes from the Life of Christ (ca. 1530). — The *Choir Stalls*, with numerous figures of saints and scenes from their legends, were executed by Cornielis, a sculptor from the Netherlands (1536-47). — The *Retablo of the high-altar in the *Capilla Mayor* rises in three stages and is adorned with ten paintings from the Life of Christ and with figures of SS. Peter and Paul, the four Evangelists, and the four great Church Fathers, by *Pedro Berruguete*, *Juan de Borgoña*, and *Santos Cruz* (1508; p. lxxv). To the right and left are the tasteful Renaissance altars of St. Secundus and St. Catharine (p. lxi), with statues and reliefs. The two iron *Pulpits* deserve notice, especially that to the N. (ca. 1525). — In the *Ambulatory*, behind the Capilla Mayor, stands the tomb of Bishop Alfonso Tostado de Madrigal (d. 1455), a fine Renaissance work by *Domenico Fancelli* (?; p. lxi). In the middle, within a rich architectural frame-work, is the figure of the bishop, writing at a desk; overhead are reliefs of the Adoration of the Magi and of the Shepherds, surmounted by a representation of the First Person of the Trinity; below on the pediment are the seven virtues; at the sides are the Evangelists. — The church also

contains numerous Gothic tombs, in recesses, with interesting ornamentations on the sarcophagi. — Adjoining the S. aisle is the *Sacristy*, the fine Gothic groining of which has been disfigured by gilding. It contains four terracotta reliefs (Bearing of the Cross, Crucifixion, Descent from the Cross, and Resurrection) and a rich alabaster *Altar, with the Scourging of Christ and numerous other reliefs, perhaps by *Berruguete* (p. lxiii). In the *Vestibule* is a famous silver custodia by Juan de Arphe (p. lxiv; fee 50 c.). — The Gothic *Cloisters* (14th cent.), on the S. side of the cathedral, are sadly marred by restoration.

From the main doorway of the cathedral we proceed to the S., past the cloisters and along the city-wall, to the picturesque *Puerta del Alcázar* (Pl. C, 3), resembling the Puerta de San Vicente (p. 43). Outside this gate lies the Plaza del Alcázar, or Mercado Grande (Pl. C, D, 3), in the middle of which stands an insignificant monument to celebrated natives of Avila. — The E. side of this plaza is bounded by the church of —

San Pedro (Pl. D, 3; open before 10 a.m. and after 4 p.m.; sacristan, Calle San Segundo 7), a sandstone building of the 12-13th cent., with Romanesque nave and aisles, a transitional transept and choir, a fine cupola above the crossing, and three semicircular apses. Among the chief features of the exterior are the superb rose window in the W. façade and the three round-arched doors. Comp. p. xlvi.

We now traverse the Plazuela del Marqués de Novaliches, behind the church, pass to the E. through the short Calle de San Roque, then turn to the right, and descend the Paseo de Santo Tomás to (8 min.) the Dominican convent of —

Santo Tomás (Pl. E, 4), founded by the 'Catholic Kings' in 1482. From the fore-court we pass through a doorway adorned with statues into the late-Gothic Church, a singular building, destitute of aisles but with a transept and two rows of lateral chapels. There is a 'coro alto' on the W. wall, and a corresponding gallery, supported by a flat arch, on the E. wall. The *Retablo of the high-altar on the gallery is a masterpiece of the early Spanish school (p. lxxv). In the middle is St. Thomas Aquinas, surrounded by six angels; to the right and left are four scenes from the life of the saint; below are the four Latin fathers of the church. The centre of the transept is occupied by the magnificent marble *Monument of Prince John (d. 1497), only son of Ferdinand and Isabella, by the Florentine *Domenico Fancelli* (p. lxi). The beautiful figure of the young prince lies on a sarcophagus adorned with reliefs and ornaments (much mutilated). In the third chapel on the N. side is the similar monument of Juan de Avila and Juana Velázquez (1504), also ascribed to *Dom. Fancelli.* The choir-stalls are late-Gothic.

The visitor should next walk round the old town in order to

examine the ancient ***City Walls**, which are 2625 yards in length and were re-erected in 1090-99. The Carrera de Santo Tomás and the Calle de San Cristóbal lead to the N.W. for about $^1/_2$ M. through the *Barrio de las Vacas* (Pl. D, 4), beyond which we ascend to ($^1/_4$ M.) the *Puerta del Rastro* (Pl. B, C, 3). In front of this gate is the *Paseo del Rastro*, commanding a fine view of the valley of Ambles and its enclosing mountains.

Keeping to the W., we reach the *Puerta de Santa Teresa* (Pl. B, 3) in 3 min. more. Just inside this gate, in a small plaza, is the former *Convento de Santa Teresa* (Pl. B, 3), with a church in the style of Herrera, erected on the site of the house in which the saint was born (1515-82). The W. side of the plaza is occupied by the *Casa del Duque de la Roca*, with a façade adorned with columns (15th cent.).

We return and descend along the town-wall to the W. gate of the city, the *Puerta del Puente* (Pl. A, 2), then, outside the latter, follow the road, which crosses the Adaja just below the gate by a new bridge (to the left, below, is the old bridge, with its five arches). By ascending for a few minutes on the opposite bank, to the right, we reach the *Cruz de los Cuatro Postes*, a stone cross affording a fine *View of Avila and its many-towered W. wall.

From the Puerta del Puente we may now return to the cathedral, viâ the Calle San Esteban (with the church of *San Esteban*, Pl. A, B, 2), the Calle de Vallespín (with the *Palacio de Polentinos*, in the plateresque style, now a military school; Pl. B, 2), and the *Plaza Mayor* (Plaza de la Constitución, also known as the 'Mercado Chico'; Pl. C, 2). Or we may proceed to the N., outside the wall, to (2 min.) the Romanesque church of —

San Segundo (Pl. A, 1; key at the adjoining cottage, 30 c.), a small structure on the bank of the river, with a tasteful doorway. The nearly square interior is divided into nave and aisles, ending in three semicircular apses. The wooden ceiling and the capitals above the granite columns are interesting. To the right of the main apse is the tomb of St. Secundus, Bishop of Avila, with a kneeling figure of the saint, by *Berruguete* (p. lxiii).

We then skirt the N. side of the city, passing (left) the small *Ermita de San Martín* (Pl. B, C, 1), and reach the high-lying church of —

***San Vicente** (Pl. D, 2; comp. p. xlvi), now preserved as a national monument and at present under restoration (custodian, Calle Valladolid 5). This is the finest Romanesque edifice in Avila, probably begun in the 12th, though not completed till the 15th century. The W. façade is flanked by two towers, between which, under a graceful pointed arch, is a lofty open porch, with a Romanesque double doorway (13th cent.), with elaborate but much mutilated sculptures (comp. p. lvi). The S. tower, with its modern restorations, is unfinished; the N. bell-tower dates from the 12-15th centuries. — Along the S. side of the church runs a kind of granite

cloister or corridor (unfinished), contrasting strangely with the sandstone of which the church itself is built. Within this is the comparatively simple S. doorway (terracotta statues, see p. lvi).

The interior is 180 ft. in length. The nave, with its triforium and clerestory, is in a pure Romanesque style. The transepts, choir, and three semicircular apses are in the Transition style. The transepts are roofed with barrel-vaulting. On the E. side of the lantern is a painted relief of the Crucifixion, with the Virgin and St. John (14th cent.). Below the crossing is the *Sarcophagus of St. Vincent* and his sisters *SS. Sabina* and *Cristeta*, with notable reliefs of the 13th cent. (p. lvi), surmounted by a late-Gothic canopy of 1465, resting upon coupled columns. — A staircase at the end of the N. aisle descends to the modernized *Crypt*, containing the rock on which, according to the legend, St. Vincent and his sisters suffered martyrdom (303).

Below San Vicente, to the N., is the church of *San Andrés* (Pl. D, 1), a late-Romanesque edifice of the 12-13th centuries.

About 3 M. to the W. of Avila (omn. from the Mercado Grande daily, return-fare 2 p.) are the baths of *Santa Teresa (Baños de Revenga;* 4055 ft.), with mineral springs (R. 2, board 6 p.; season, June-Sept.).

Beyond Avila the train turns at right angles towards the E. and traverses a bleak mountain-district, intersected by deep valleys and in winter often under snow. After threading five short tunnels, the train reaches the *Tunnel of Cañada* (1040 yds. long), which penetrates the *Puerto de Avila*, or saddle between the *Sierra de Malagón* (E.) and the *Paramera de Avila* (S.W.), two ranges that form the connecting links between the Sierra de Guadarrama and the Sierra de Gredos. — 67½ M. *La Cañada.*

The line now descends rapidly and circuitously along the steep S. flank of the Sierra de Malagón and crosses several small feeders of the *Alberche*, which carries its waters to the Tagus. To the right we enjoy a fine view of the valley of the Alberche, with the small town of *Cebreros*, embosomed in olive-groves and vineyards, the latter producing excellent grapes known under the name of 'Albillo'; to the S., in the extreme distance, rise the mountains of Toledo. — 73 M. *Navalperal* (4165 ft.). — The train traverses extensive forests of ilex and pine. — 76½ M. **Las Navas del Marqués,** with the palace of the Duke of Medinaceli, built in the 16th cent. by Don Pedro de Avila, first Marqués de las Navas. Various Roman architectural fragments and inscriptions, from Mérida and elsewhere, are built into the walls of the court. — The line sweeps in a bold curve towards the S. Several torrents are crossed and nine tunnels threaded. — 88 M. *Robledo* (3310 ft.), the station for *Robledo de Chavela*, a small town 3 M. to the E. The parish-church contains a famous but entirely repainted retablo by Antonio del Rincón (p. lxxiii). — The train turns to the N.E. and passes through a tunnel.

92 M. **Escorial** (3030 ft.), see p. 108.

Beyond Escorial we enter the defile of *Navalquejigo*, and beyond (98½ M.) *Las Zorreras* we cross the *Guadarrama.*

100 M. **Villalba,** in a wide valley enclosed by the S. foot-hills of

the Guadarrama Mts., is the junction of the railway to Medina del Campo viâ Segovia (R. 7; carriages changed).

Our line turns to the S.E. and descends the valley of the Guadarrama, through a solitary, rocky region, overgrown with cistus and scrub-oak. — 105 M. *Torrelodones*. Beyond numerous cuttings and a tunnel is (110 M.) *Las Matas*. — The train enters the plain of New Castile, a monotonous steppe, interrupted here and there by vineyards or cornfields. 113 M. *Las Rozas*. To the left, in the distance, is the château of *El Pardo* (p. 108). — 117 M. *El Plantío*.

119 M. **Pozuelo**, a smiling oasis among oak- and pine-clad hills, with numerous villas of the Madrileños. — To the left we have a retrospect of the Guadarrama Mts. We cross the *Manzanares*. On the hill to the left are the barracks of the Cuartel de la Montaña (p. 100), beyond which is the Royal Palace.

124 M. *Madrid* (p. 50; Estación del Norte).

7. From Medina del Campo to Madrid viâ Segovia and Villalba.

121 M. Railway (one express and two ordinary trains daily; also an expreso rápido on Tues., Thurs., Sat., and Sun., returning on Sun., Mon., Wed., and Frid.) in $4^3/_4$-8 hrs. (fares 23 p. 30, 17 p. 45, 10 p. 50 c.); to (97 M.) *Villalba* in 4-7 hrs. (fares 18 p. 75, 14 p. 5, 8 p. 45 c.). Railway-restaurants at *Medina del Campo* and *Segovia*. — The part of the railway between Segovia and Villalba (40 M., but less than 20 M. as the crow flies) is remarkable for its bold and skilful engineering.

Medina del Campo, see p. 28. — As far as Coca the train runs through a bleak, thinly populated district. 5 M. *Pozal de Gallinas*.

$13^1/_2$ M. **Olmedo**, an old town with 2808 inhab., formerly contained many convents, and was strongly fortified as the seat of powerful noble families. '*Quien de Castilla señor pretenda ser, á Olmedo y Arévalo de su parte ha de tener*' was a popular saying which asserted 'that he who aspired to be lord of Castile, must have Olmedo and Arévalo (p. 43) on his side'.

The train enters the Castilian province of *Segovia*, and crosses the unfinished irrigation-works of the *Canal de Castilla* (pp. 27, 39), which it was intended to continue as far as Segovia. Several small stations are passed.

23 M. **Coca** (no good inn), a small town, surrounded by pleasant woods, lies in a delta formed by the *Eresma* and its tributary the *Voltoya*. The ancient *Cauca* was the capital of the Vaccæi, an Iberian tribe (p. 43), and in B. C. 151 was captured by the Roman consul Lucius Lucullus, who massacred the inhabitants and carried off a vast amount of plunder. In the middle ages it played a part of some importance as the seat of the *Fonseca* family, whose **Castle* (p. lv), built in the 15th cent. and defended by moats and towers, still stands in partial preservation at the confluence of the Eresma and the Voltoya. The church of *Santa María* contains the *Tombs of the Fonseca

family, which is now extinct (p. lxi): to the right of the altar is the tomb of Juan Rodríguez de Fonseca, the art-loving Bishop of Burgos, by *Bart. Ordóñez;* in the transept are four other Fonseca monuments, good Italian works of the 16th century. The *Arco de la Villa*, the main gate of the former town-walls, is also interesting.

The train now crosses the Voltoya and ascends on its right bank. 28 M. *Nava de la Asunción*, with vineyards. To the right is a wood named the *Pinar de Nieva.* 35 M. *Ortigosa-Santa María de Nieva*, two towns well known for their woollen manufactures. Santa María was the seat of the Cortes of 1473.

The scenery becomes more hilly. 38½ M. *Armuña.* We next cross the Eresma and ascend on its right bank to (42½ M.) *Yanguas* and (46 M.) *Ahusín.* The train then returns to the left bank of the river, and beyond (50 M.) *Ontanares* crosses the *Terogordo.* To the left, on a long ridge, lies the picturesque town of Segovia, dominated by the Alcázar and the cathedral.

58 M. **Segovia** (terminal station), see p. 116.

Beyond Segovia the line ascends at first towards the N.W. over the N. spurs of the Guadarrama Mts., and crosses the *Hontoria* valley, and the torrents of *Riofrío* and *Río Peces.* — 64 M. *La Losa-Navas de Riofrío.* In the vicinity are large granite quarries, which afford the material for the street-paving of Madrid. The *Palacio de Riofrío* was built amid the woods by Isabella Farnese (p. 122). — 70 M. *Otero de Herreros.* — Farther on we cross the *Moros* and proceed through deep cuttings and by a wide curve to (75 M.) *Espinar*, where we reach the old highroad from Galicia to Madrid over the *Guadarrama Pass.*

The High Road to Guadarrama (12 M.; recommended to pedestrians) ascends from Espinar viâ the *Venta de San Rafael*, where it crosses the road from Avila (p. 43) to Segovia, to the ridge of the Sierra de Guadarrama. At the top of the *Puerto de Guadarrama* (5150 ft.) is a stone lion, commemorating the construction of this mountain-route by Ferdinand VI. (1479). The road then descends, soon affording a splendid view of the plain of New Castile lying far below, to (12 M.) *Guadarrama* (see below).

The line penetrates the mountains by the *Guadarrama Tunnel* (4380 ft.), 1⅗ M. long, below the Puerto (see above). On emerging from the tunnel, we have a surprising view to the right of the wide plain of Castile. The train threads another short tunnel and descends rapidly to (85 M.) *Cercedilla* (3700 ft.). Three more tunnels. 88 M. *Los Molinos-Guadarrama*, where the above-mentioned road over the Guadarrama Pass crosses the road from Escorial to La Granja (p. 121). To the right opens a view of the Escorial.

91 M. *Collado Mediano*, near the quarries of *Berrocal.* — The train crosses the Guadarrama.

97 M. *Villalba*, and thence to (121 M.) *Madrid*, see pp. 47, 48

8. Madrid.†

a. Arrival and Departure. Hotels, Pensions, Restaurants, and Cafés.

Railway Stations. 1. *Estación del Norte* (Pl. C, 6, 7; restaurant), for the N. and N.W. lines viâ Medina del Campo. — 2. *Estación de las Delicias* (Pl. I; H, 11; restaurant), for the railway to Lisbon. — 3. *Estación del Mediodía* or *de Atocha* (Pl. H, 9, 10; restaurant), for all the other lines. — The subsidiary stations, *Estación de Arganda* (Pl. I; L, 8) and *Estación de Villa del Prado* (Pl. C, 9), are of no importance to the stranger.

The Omnibuses of the larger hotels meet the chief trains (2½-3 p. incl. luggage). — One or two persons may conveniently use a Cab *(coche de plaza)*; fare 1 p. (from the Delicias station 1½ p.), each trunk 1 p., each handbag 50 c., gratuity 30-50 c. If the cab has to be specially summoned from its stand outside the station, the tariff by time comes into operation: first hr. 2 p., each ¼ hr. addit. 50 c.; luggage as above; gratuity 35-50 c. — A party of 3-6 persons should take one of the small Railway Omnibuses (*'Sociedad anónima de Omnibus de Madrid'*, *'MZA-Norte'* or *'Servicio de ferrocariles'*, *'Madrid-Cáceres-Portugal'*). Fare for 1-6 pers. with 220 lbs. of luggage 4 p., from the Delicias station 5 p. (between midnight and 6 a. m. 6 or 7 p.); fee ½-1 p. In every case, however, it is advisable not to rely merely on the tariff, but to come to a distinct understanding with the driver. — Omnibus General, see below.

Railway Offices (*Despachos Centrales*; comp. p. xix). 1. Puerta del Sol 9 (p. 62), for the Estación del Norte; 2. Calle de Alcalá 14-16, for the Estación de las Delicias and the Estación del Mediodía. The *Omnibus General* usually leaves these offices about 1 hr. before the departure of the trains (fare 50 c.-1 p., hand-luggage 15-20, each trunk 40-60 c.). The small *Railway Omnibuses* (see above) may be ordered here, to pick up at the traveller's hotel or lodging. — *Office of the International Sleeping Car Co.*, Calle Alcalá 18. — *Cook's Tourist Office*, Calle del Arenal 30.

Hotels (comp. p. xxiv and the Plan, p. 62; most of them with lifts and electric light; in spring, rooms should be ordered in advance). *Hotel de la Paz (Pl. a; F, 7), Puerta del Sol 11; *Hot. de París (Pl. b; F, 7), Puerta del Sol, with entrance at Calle de Alcalá 2, two fashionable and expensive houses in a somewhat noisy situation, R. from 15, pens. from 25 p. — Less pretentious: Hot. de Rusia (Pl. d; G, 8), Carrera San Jerónimo 34 duplicado; *Hot. Inglés (Pl. f; G, 8), in the narrow Calle Echegaray (No. 10), in the Spanish style, pens. from 12 p.; Hotel de Embajadores (Pl. e; F, 8), Calle Victoria 1, at the corner of the Carrera San Jerónimo; Hôt. Maison Royale (Pl. n; G, 8), Calle del Príncipe 12, a quiet French house, pens. 10 p.; Hot. Victoria (Pl. g; G, 8), Carrera de San Jerónimo 45, a family hotel, pens. from 13 p.; Hot. Cuatro Naciones (Pl. k; E, 7), Calle del Arenal 19, thoroughly restored in 1907; Hôt. de Rome (Pl. c; G, 7), Calle Caballero de Gracia 23; Hot. Oriente (Pl. h; F, 7), Calle del Arenal 4; Hot. Peninsular (Pl. i; E, 8), Calle Mayor 41, with restaurant, well spoken of. — Plainer houses: Hot. de Sevilla (Pl. o; G, 7), Alcalá 33-35; Hot. del Universo (Pl. v; F, 7), Puerta del Sol 14; Hot. Málaga (Pl. m; F, 8), Puerta del Sol 8, corner of Arenal and Calle Mayor; Hot. de Madrid (Pl. p; F, 7), Calle Mayor 1; Hot. Santa Cruz (Pl. q; G, 7), Alcalá 17;

† In the references to the Plans in the text, Pl. I refers to the adjoining general plan, Pl., without farther specification, to the plan of the centre of the city (p. 62). — The focus of the traffic is the Puerta del Sol (Pl. F, 7, 8). The streets are called *calles*, the longer streets *carreras* or *correderas*; a narrow street or lane is termed *callejón*; *travesía* is a short connecting alley; *cuesta* means a descending street, *costanilla* a descending lane, *bajada*, a descent; *pretil* is a lane on a slope, with houses on one side and a parapet on the other; *portal* is a large entranceway, *portillo* or *postigo* a small one; *campillo* is a deserted square or open space; *jardinillo* is a square laid out as a garden; *puerta* is a gate; *ronda*, a street forming a circle; *paseo* is a promenade or boulevard.

Geograph. Anstalt von

1:12.000 Metros

Wagner & Debes, L

HOT. CONTINENTAL (Pl. s; G, 7), Alcalá 36; HOT. TERMINUS, Carrera de San Jerónimo 16; pens. at these 7-10, R. from 2½ p. — The *First Breakfast (desayuno)* is generally charged ¾-1½ p. extra. Travellers should personally announce their intended *departure* in the hotel-office, either the night before or early in the morning.

Pensions (*Casas de Huéspedes;* comp. p. xxiv). *Hot. Bilbaino* and *Pens. Estampes* (Pl. l; G, 7, 8; French), Carrera de San Jerónimo 20; *Pension Briggs* (English), Calle Luzon 11, pens. 12 p., well spoken of; *Berger* (Belgian), Calle del Príncipe 19 (Pl. G, 8), pens. 10 p., good; *Hot. Pilar* and *Pens. José Gomez* (Pl. r; G, 7), Alcalá 17; *Pens. Gómez*, Calle Hortaleza 9, pens. 7-10 p.; *Hot. España* and *Pens. Luis Regneiro* (Pl. u; F, 7), Calle Mayor 12 (2nd floor); Casa de viajeros *El Norte* and *Pens. José Arenas* (Pl. t; F, 7), Calle del Arenal 16 (2nd floor), pens. 8-10 p. Table-wine, light, and service are sometimes extras. — **Furnished Rooms** (75-150 p. a month, with a fee of 5-7½ p. for attendance) should never be engaged without the aid of someone acquainted with the local usages; it is not safe to trust to outward appearances.

Restaurants (comp. p. xxv; most frequented for the *almuerzo*, 11-1, and for the *comida*, after 6 p.m.). **Lhardy*, Carrera de San Jerónimo 6, open from Nov. 1st to July 1st only and for parties of not less than six (ordered in advance), déj. or D. from 20 p.; **The Ideal*, Calle de Alcalá 17, déj. 5, D. 10 p. (afternoon tea); *Restaurant Art Nouveau*, Calle de San Jerónimo 41 (band from 5.30 to 7 p.m.); **Tournié*, Calle Mayor 13, first floor, déj. 5, D. 7 p.; *Café Fornos*, Calle de Alcalá 19, groundfloor (not to be confounded with the Restaurant Fornos, with its 'chambres séparées', on the first floor); *Café Inglés*, Calle de Sevilla 6 (1st floor), déj. or D. incl. wine 5 p.; *Café de France*, *Café de Paris*, both in the Pasaje Matheu, close to the Puerta del Sol, less pretending but very fair, déj. 2½, D. 3 p., incl. wine; *Restaurant de San Luis*, Montera 29; *La Viña*, Calle del Príncipe 20; *Bufete Italiano*, Carrera San Jerónimo 32; **Restaurant Parisiana*, in the N.W. part of the town (Pl. I; C, 3; p. 101), in summer only. Persons not staying in the house are also admitted to the meals at any of the other hotels; previous enquiry as to price advisable and customary.

Cafés (comp. p. xxvii; some of them very tastefully fitted up). **Café de Viena*, Calle del Arenal 3; *Café Iberia*, *Café Novelty*, Calle de San Jerónimo 31 and 45; *Café Fornos*, Calle Alcalá 19; *Café Suizo*, Calle Alcalá 36; *Café Inglés*, Calle de Sevilla 6; *Gato Negro*, Calle del Príncipe 14. The cafés near the *Puerta del Sol* are frequented by politicians, unemployed officials (*cesantes*), touts for gaming rooms, and 'confidence men'. — At many cafés (*e.g. Zaragoza*, *España*, Calle Atocha 79 and 71) music (piano and violin) is provided free of charge in the evening. — Those cafés in which, at an advanced hour of the evening, the so-called '*Flamenco*' *Songs* and *Dances* are given should be avoided by ladies and visited by gentlemen only in company with a native friend.

Confectioners (*Confiterías*). *Café de Viena*, Arenal 3; *La Mallorquina*, Puerta del Sol 8; and many others. — *Ladies' Café* in the *Café Suizo* (see above), with special entrance at the corner of the Calle de Sevilla.

Horchaterías (see p. xxvii) are numerous in the warm season, especially in the Calle Alcalá, Calle Mayor, and Carrera San Jerónimo.

Cervecerías (see p. xxvi). Native beer on draught (20-50 c.) at *El Cocodrilo*, *Cervecería Alemana*, Plaza del Príncipe Alfonso 11 and 8; *El Aguila*, Calle del Carmen 38. English and German beer on draught (20, 30, 40 c.) at the *Cervecería Inglesa* (English refreshment bar), Calle Echegaray 2 (Pl. G, 8). Bottled beer (*cerveza*) may be obtained at all hotels, restaurants, cafés, and horchaterías. The best native beers are *Aguila*, *Mahou*, *Princesa*, and *Santa Bárbara*. The foreign malt liquors include *English Ale* and *Stout*, and *Bremen*, *Dortmund*, *Rotterdam*, and *Bavarian Beer* (bottled Munich beer in the *Café Iberia*, Carrera de San Jerónimo 31). Beer is, however, better avoided in the hot season (see p. xxvi).

Tobacco (comp. p. xxvii) may be procured at Calle de Sevilla 2, Calle del Arenal 1, and numerous other '*Estancos*'. *Havannah Cigars* at Calle de Sevilla 2, and elsewhere.

b. Means of Transportation.

Cabs *(Coches de plaza, Simones).* A small tablet bearing the words 'se alqnila' ('is to hire') indicates that the vehicle is not engaged. The tariff distinguishes three zones *(primer, segundo, tercer límite)*, only the first of which is of importance to tourists. This includes the whole of the inner city (comp. the Plan) from the Manzanares (Pl. C, 6-10) on the W. to the Ronda de Vicálvaro (Pl. K, 7-8) on the E., while it extends on the N. to the Cárcel Modelo (Pl. C, 4), the Depósito del Canal de Lozoya (Pl. F, 2), and the Palacio de la Industria (Pl. H, 2), and on the S. to the Estación de Atocha (Pl. H, 9) and the Puente del Toledo (Pl. D, 11).

Tariff (day and night): one-horse cab, per drive *(carrera)* for 1-2 pers. 1 p., per hour *(por hora)* for 1-2 pers. 2 p.

Drives in the second zone cost 2 p., in the third 3 p. The drivers decline engagements by time in the 2nd and 3rd zones, and the fares for drives in these zones should be carefully agreed on beforehand. — If the cab is dismissed in the third zone, the driver is entitled to a return-fare of 2 p. — Each article of luggage 50 c., large trunk 1 p. — Special Fares. To the *Delicias Station* (p. 50) 1½ p.; to the *Plaza de Toros* (p. 55) on 'Corrida' days 1½ p.; to the *Canal* on Ash Wednesday (p. 56) 2½ p.; to the *Hipódromo* (p. 93) on race-days 1½ p.; to the *Pradera de San Isidro* during the May Festival (p. 56) 2½ p.

Carriages may be hired of *M. Oliva*, Calle de Santibáñez 4, of *José García*, Paseo de la Castellana 14; also at Calle del Barquillo 4 and Calle Luzon 4. Fare per day about 25 p., per month 350-500 p.

Electric Tramways *(Tranvías;* fare 5-50 c.). Most of the lines within the town belong either to the *Tranvía del Este de Madrid Co.* or to the *Eléctrica Madrileña de Tracción Co.* The lines of the former company (yellow cars, distinguished by numbers) start from or cross the *Puerta del Sol* (Pl. F, 7, 8; p. 62); those of the latter company (red cars) nearly all pass through the *Carrera de San Jerónimo* (Pl. F, G, 8; p. 62). The names appearing on the cars are indicated below by Italic lettering (names of streets without the prefix of 'Calle').

A. Tranvía del Este de Madrid.

1. Plaza de *Salamanca* (Pl. I; I, 4, 5) - Serrano - Paseo de Recoletos (returning by Villanueva) - Alcalá - Puerta del *Sol*.

2. Plaza de *Salamanca* (Pl. I, 4, 5) to Puerta del *Sol* as above; then, Mayor-Bailén (Pl. E, D, 7, 8) - Plaza de San Marcial (Pl. E, 6; p. 100) - Ferraz (Pl. C, D, 5) - *Argüelles* (Pl. I; D, 5, 6; p. 101).

3. Plaza de *Salamanca* to Puerta del *Sol* as in No. 1; then, Preciados-San Bernardo-Glorieta de *Quevedo* (Pl. I; F, 4; p. 94).

4. Puerta del *Sol* (Pl. F, 7, 8) - Alcalá *Retiro* (N.W. gate of park; Pl. H, I, 7) - *Ventas* del Espíritu Santo (Pl. I; M, 4, 5) near the Plaza de Toros.

5. Puerta del *Sol* - Alcalá - corner of Calle General *Pardiñas* (Pl. K, 6).

6. *Goya* (corner of *Alcalá;* Pl. I; L, 6) - Coello - *Retiro* (N. W. gate of park; Pl. H, I, 7) - Puerta del *Sol* - Mayor - Bailén - Barrio *Argüelles* (Pl. I; D, 5, 6) - Calle de *Rosales* (comp. Pl. I, B-C, 4).

7. Puerta del *Sol* - Alcalá - Paseo de Recoletos - Paseo de la Castellana - *Hipódromo* (Pl. I; H, I, 2; p. 93).

8. *Hipódromo* (Pl. I; H, I, 2; p. 93) - Puerta del *Sol* (as in No. 7) - Preciados - Leganitos - Plaza de San Marcial (Pl. E, 6; p. 100) - Estación del Norte - San Antonio de la Florida (Pl. I; B-C, 6; to El Pardo see p. 101) - *Bombilla* (Pl. I: A, B, 5).

9. Puerta del *Sol* - *Bombilla*, as in No. 8.

10. Puerta del *Sol* - *Estación del Norte* (Pl. D, 6), as in No. 8.

11. *Retiro* (comp. No. 4) - Coello - Plaza de *Colón* (Pl. H, 6) - Glorieta de *Bilbao* (Pl. I; F, 5) - Barrio *Argüelles* (corner of Marqués de Urquijo and Ferraz; Pl. I; C, 5).

12. Puerta del *Sol* - Mayor - Bailén (Pl. E, D, 7, 8) - Plaza de San Marcial (Pl. E, 6) - Ferraz (Pl. C, D, 5) - *Argüelles* (Pl. I; D, 5, 6; p. 101).

13. Plaza *Antón Martín* (Pl. G, 8) - Atocha - Puerta del *Sol* - Preciados - San Bernardo - *Noviciado* (Pl. E, 6; p. 94).

14. Puente de *Vallécas* (Pl. I; M, 11, 12)-*Pacífico* (Pl. K, I, 10; p. 107)-Atocha-Puerta del *Sol*-*Noviciado*, as in No. 13.

15. *Pacífico*-Puerta del *Sol* as in No. 14; then, Montera-*Hortaleza* (Pl. G, 7, 6)-Plaza de Alonso Martínez (Pl. I; G, 5)-Plaza de *Chamberí*-Glorieta de la *Iglesia* (Pl. I; 1, G, 3), returning viâ Plaza de Olavide (Pl. I; F, G, 4). Or, Montera-*Fuencarral* (Pl. F, G, 6; p. 94)-Glorieta de Bilbao (Pl. F, 5) and *Quevedo* (Pl. I; F, 4; p. 94), also returning viâ Plaza de Olavide.

16. Puerta del *Sol*-*Pacífico*, as in No. 14.

17. Plaza del *Progreso* (Pl. F, 8, 9)-Puerta del *Sol*-*Cuatro Caminos* (Pl. I; F, 1; to Tetuán, Chamartín, see p. 108), and as in No. 14 either viâ Glorieta de la Iglesia or Glorieta de Bilbao.

18. Plaza del *Progreso*-Puerta del *Sol*-Glorieta de Quevedo, as in No. 15 (second line); thence, passing to the N. of Plaza de *Chamberí* (Pl. I; G, 4), to the Plaza del *Obelisco* (Pl. I; H, 3; p. 93).

19. *San Francisco* (Pl. D, 9; p. 103)-Plaza de Moros-Toledo-Imperial-Plaza de Provincia (Pl. F, 8)-Atocha-Carretas-Puerta del *Sol*-Montera-Hortaleza-*Almagro* (Pl. G, H, 5, 4)-*Prosperidad* (Pl. I; L, 1).

20. Plaza de *San Luis*-Fuencarral (Pl. F, G, 6; p. 94)-Bravo Murillo (Pl. I; F, 4-1)-*Cuatro Caminos* (Pl. I; F, 1).

21. Escuela de Agricultura (Pl. I; B, 2)-Barrio *Pozas*-Moncloa-Princesa (Pl. I; D, 4, 5)-Ventura Rodriguez-Ferraz-Bailén-Mayor-Puerta del *Sol*-Alcalá-*Retiro* (comp. No. 4)-*Coello*, returning viâ Goya-*Serrano*-Paseo de Recoletos, etc., as above.

22. *Embajadores* (Pl. F, 10)-Ronda de Atocha (Pl. G, 10)-Paseo and Salón del Prado (Pl. H, 7-9)-Fuente de *Cibeles* (Pl. H, 7; p. 63)-Alcalá Puerta del *Sol* (Pl. F, 7, 8)-*Pozas* (as in No. 21).

23. Puerta del *Sol*-Mayor-Toledo-*Fuentecilla*-*Puente de Toledo* (Pl. I; D, 11; p. 104).

24. Puerta del *Sol*-Puente de Toledo as in No. 23; thence to *Carabancheles* (Pl. I; B, C, 13).

25. Puerta del *Sol*-Puente de Toledo as in No. 23; thence to *Leganés* (Pl. I; B, 13).

26. Fuente de *Cibeles* (Pl. H, 7; p. 63)-Salón and Paseo del Prado (Pl. H, 7-9)-Ronda de *Atocha* (Pl. G, H, 10)-Paseo de las Acacias (Pl. I; F, E, 10, 11)-*Puente de Toledo* (Pl. I; D, 11; see No. 23).

27. Escuela de Agricultura-Ferraz as in No. 21; then Leganitos or Flor Bája (Pl. E, 6, 7)-Preciados-Puerta del *Sol*-Paseo del Prado (comp. No. 22)-Estación de *Atocha* (Pl. I; H, 10)-Paseo and Estación de las *Delicias* (Pl. I; H, 11, 12).

B. Eléctrica Madrileña de Tracción (without numbers).

a. Red Board. Circular line: Carrera de *San Jerónimo* (Pl. F, G, 8)-Nicolás María Rivero (Pl. G, 8, 7)-*Barquillo* (Pl. G, 7, 6)-Prim-Conde de Xiquena (Pl. H, 6)-Argensola (Pl. G, H, 6)-Zurbano, thence viâ Paseo de la Castellana-*Lista* (Pl. I; I, 4, 5)-Velázquez (Pl. I; I, 5, 6)-Plaza de la Independencia (Pl. H, J, 7)-Alfonso XII-Lealtad (Pl. H, 7, 8)-Plaza de las *Cortes* (Carrera de San Jerónimo; Pl. G, 8).

b. Blue and White Board. *Plaza de Olavide* (Pl. I; F, 4)-Hortaleza-Fernando VI (Pl. G, 6)-Conde de Xiquena, etc. (in the reverse order as line a)-*San Jerónimo*; thence viâ Lealtad-Alfonso XII (to the S.)-Paseo de *Atocha* (Mediodía; Pl. H, 9, 10)-Ronda de Atocha-Ronda de Valencia-Puente de Toledo (Pl. E, 10)-Paseo de los Pontones-Paseo Imperial (Pl. D, 10, 9)-Ronda de Segovia-Estación del *Norte* (Pl. C, 7).

c. Green and Yellow Board. Barrio Florida (cor. of Rosales and Marqués de Urquijo; Pl. I; C, 5)-Barrio *Argüelles*-Alb. Aguilera (Pl. I; D, E, 4, 5)-Glorieta de San Bernardo and de Bilbao (Pl. I; F, 5, 2)-Luchana; thence as in No. 2 to Alfonso XII and to the N. viâ Plaza de la Independencia (Pl. H, J, 7) and Serrano to *Hermosilla* (Pl. I; J, K, L, 5).

d. Estación del *Norte* (Pl. C, 7)-Paseo de *Atocha*-Carrera de *San Jerónimo* (in the reverse order as line b), thence to the Barrio *Argüelles* as in line c.

Various **Steam Tramways**, in connection with the electric tramways, ply to the outer suburbs; the more important lines are mentioned on p. 108.

c. Post, Telegraph, and Police Offices.

Post Office (comp. p. xxiii). *Correo Central* (Pl. F, 8), or General Post Office, Calle Carretas 10; branch-offices *(Estafetas de Correo)* at the principal railway stations, etc. — *Foreign Letters* must be posted at the main office (in the box marked 'extranjero') before 7.40 p.m., at the branch-offices before 4.30, 5, or 6 p.m. — *Registration of Foreign Letters* not later than 5 p.m. at the main office or 4 p.m. at the branch-offices. — *Poste Restante Letters* ('cartas en lista') are distributed at the main office, 8-7. — *Foreign Parcels* must be handed in at the Despacho Central of the N. Railway, Puerta del Sol 9.

Telegraph Office (comp. p. xxiii), Calle del Correo 3 (Pl. F, 8). — **Telephones.** Chief Call Office, Calle Mayor 1.

Head Police Office (*Gobierno Civil*; Pl. E, 8), Calle Mayor 83.

d. Embassies. Consulates. Physicians. Hospitals. Baths. Clubs. Religious Services.

British Ambassador, *Rt. Hon. Sir Maurice W. E. de Bunsen*, Calle de Torija 9. — **American Minister,** *W. M. Collier*, Calle Castellana 26.

British Vice-Consul, *A. Jackson*, San Agostín 3 duplicado. — **American Vice-Consul,** *Maddin Summers.*

Physicians. English: *Dr. Viliesid*, Calle Alarcón 10 (Pl. H, 8). — Spanish: *Dr. M. Mondéjar*, Calle Orellana 1, near the Calle de Argensola (Pl. G, H, 1); *Dr. E. Suñer*, Calle de la Audiencia 3; *Dr. Fr. Huertas*, Calle del Marqués de Cubas 5. — French: *Dr. Dussac*, Calle Caballero de Gracia 8 (Pl. G, 7); *Dr. Robert*, Calle Barquillo 26 (Pl. G, 7).

Dentists. *E. Highlands*, Calle de Serrano 5 (Pl. I, 6); *J. Goodwin Edwards*, Paseo de Recoletos 10; *C. Cadwallader*, Calle de Alcalá 14-16 (Pl. G, 7); *Frey*, Alcalá 40; *Haase*, Calle del Marqués de Duero 8 (Pl. H, 7).

Chemists. *R. A. Coipel*, Calle de Barquillo 1 (Pl. G, 6); *Gayoso*, Calle del Arenal 2 (Pl. F, 7); *Madariaga*, Plaza de la Independencia 10 (Pl. H, I, 7). — Mineral Waters: *J. M. Moreno*, Calle Mayor 73.

Hospitals. None are good; the best is the *Hospital de la Princesa*, Calle Alberto Aguilera 1 (Pl. G, 8).

Baths (*Casas de Baños*; generally poor). *Baños de Europa*, Calle de Claudio Coello 47 (Pl. I, 6), with swimming-bath, douches *(baños de chorro)*, mineral, and Turkish baths; *Baños de Oriente*, Plaza de Isabel Segunda 1. Fee to attendant 20-25 c.

Clubs. *Casino de Madrid*, Calle de Alcalá 18, well fitted up; *Nuevo Club*, Calle Nícolás María Rivero 2. Temporary foreign members admitted for a fee of 30-60 p. a month. — *Ateneo*, Calle del Prado 21, with a good library, for scientific and literary men. — *French Casino*, Calle de Alcalá 38; *German Club*, Calle de Pontejos 1; *German Gymnastic Club*, Calle del Prado 10. — *Sport Club* (for cyclists), Calle Recoletos 5; *Pedal Madrileño* (cyclists), Alcalá 89; *Tiro de Pichon* (pigeon-shooting), Casa de Campo. — Introduction by a member requisite in each case.

Home for English and German Governesses, Calle Bravo Murillo 61.

English Church, Calle de Leganitos 4 (Pl. E, 6); service on Sun. at 11 a.m.; chaplain, *Rev. F. Bullock-Webster*. — *Spanish Protestant Churches:* Calle Beneficiencia 18 (11 a.m.; Bishop Cabrera); Calle de Calatrava 27 (11 a.m. and 8 p.m.); Calle de Leganitos 4 (1st floor; 11 a.m.). — *German Protestant Church*, Calle Ventura de la Vega 14 (10.30 a.m.).

e. Banks, Shops, etc.

Banks. *Crédit Lyonnais*, Calle Alcalá 10 and San Jerónimo 13; *Banco Aleman-Transatlantico*, Plaza de las Cortes 4 (Pl. G, 8); *Banco Franco-Español*, San Jerónimo 45; *Banco Hispano-Americano*, Calle de Sevilla 1; *Cook & Son*, Calle del Arenal 30. — **Money Changers** *(Cambio)*: *Crédit Lyonnais*, *Cook*, see above; also at Carrera de San Jerónimo 3.

Booksellers (*Librerías*). *Adrián Romo Sucesor*, Calle de Alcalá 5; *Fernando Fé*, Carrera de San Jerónimo 2; *Librería Nacional y Extranjera*, Calle San Bernardo 20; *Murillo*, Calle de Alcalá 7. — **Music**: *Dotesio*, Carrera de San Jerónimo. — **Photographs** at the above-mentioned bookshops; *Laurent*, Carrera de San Jerónimo 23; also at the *Prado Museum* (p. 66).

Newspapers (comp. p. xxvii). *Imparcial* (best supplied with foreign telegrams); *Liberal*, *Heraldo*, *El Universo*, *ABC* (democratic); *Epoca* (conservative); *Blanco y Negro*, *Nuevo Mundo*, illustrated weekly journals; *Gedeon*, illustrated comic journal (democratic). The *Gazeta de Madrid*, founded in 1661, is the oldest official newspaper in Spain.

Shops. Fans: *Serra*, Calle del Caballero de Gracia 15. — Gloves and Underwear: *Magdalena*, *Tejada*, Calle del Arenal 15 and 4-7. — Steel damascened with gold: *Felipa*, Calle del Arenal. — Tailor (for gentlemen): *Ysérn*, Carrera de San Jerónimo 16; for ladies and gentlemen, *Al Esprit*, Calle Tetuán 23; for ladies, *Thiete*, Calle de Portas 29, 31. — Shoe Makers: *Vega*, Calle del Arenal 7. — Perfumes: *Perfumería Inglesa*, Carrera de San Jerónimo 3. — Travelling Requisites: *Piter*, Calle del Arenal 12. — Universal Providers: *Bazar de la Unión*, Calle Mayor 1; *Bazar Mercantil*, Calle Carretas 15-17.

Commission Agents (for commissions of every kind in Madrid, Spain, and foreign parts, for sending letters and parcels in Madrid, etc., with telephone): *Continental Express*, Carrera San Jerónimo 15. — **Goods Agents** (*Comisionistas*): *L. Garrouste*, Calle de Alcalá 18; *Sociedad Español de Transportes internacionales*, Calle San Martín 4.

f. Theatres and other Places of Amusement.

Theatres (comp. p. xxx; season from mid-October to the end of March). *Teatro Real (Pl. E, 7), Plaza de Oriente 5, for Italian opera, opened in 1850 and accommodating 2400 spectators. Prices (in addition to the 'entrada' of 1½ p. for each pers.): whole box (*palco*) 165 p., stall (*butaca*) 18 p., *delantera de palco* 10 p. Evening-dress is worn in the boxes, black coats in the stalls. — The following theatres are much cheaper: Teatro Español (Pl. G, 8), Calle del Príncipe 29-31, for high-class drama and comedy; Teatro de la Comedia (Pl. G, 8), Calle del Príncipe 14 (on the drop-scene the 'Temple of Immortality' by *José Vallejo*); Teatro de la Princesa (Pl. H, 6), Calle de Tamayo, the last two for high-class comedy; Teatro de la Zarzuela (Pl. G, 7), Calle de Jovellanos 4-6, and Gran Teatro (Pl. H, 6), Calle del Marqués de la Ensenada, for operettas, vaudevilles (*zarzuelas*), and variety performances. — At the following theatres, most of which are open in summer also, short performances, lasting about 1 hr., are given, after each of which the house is cleared (box 2-10, stall ¾-1 p.): *Teatro Lara (Pl. F, 6), Corredera Baja de San Pablo 15-17; Teatro de Apolo (Pl. G, 7), Calle de Alcalá 49 duplicado; Teatro de Eslava (Pl. F, 7, 8), Pasadizo de San Ginés 3.

Circuses. *Circo de Price* (Pl. G, 7), Plaza del Rey 2, also used for operettas and ballets. Box (palco) 10-12, butacas and sillas 2-3 p.

Bull Ring (*Plaza de Toros;* Pl. I, L 6; comp. p. 84), to the E. of the city, near tramway-line No. 4 (p. 52). Tickets are sold at the entrance and also, after 9 a.m. on the morning of the fight, in the kiosque at the corner of the Calle de Sevilla and the Carrera de San Jerónimo. — The building, erected in the Moorish style in 1873-74 by *L. A. Capra* and *Rodr. Ayuso*, is 112 yds. in diameter and has room for 14,000 spectators; it may be inspected on 'off' days (interesting; fee 1 p.). Comp. pp. xxxi-xxxiv.

Basque Ball Games (*Juegos de Pelota;* comp. p. xxxiv) at the *Frontón Central*, Calle Tetuán 29. — **Cockfights** (p. xxxv) on Sun. afternoon at Paseo de Santa María de Cabeza 11. — **Pigeon Shooting** (Tiro de pichón), Calle del Pinar 4 (Pl. I; H, 3) and Camino Bajo de Vicalvaro 2 (Pl. I; L, 7).

Horse Races (*Carreras de Caballos*) in spring and autumn in the *Hipódromo* (Pl. I; H, 1, 2; p. 93), under the patronage of the Sociedad del Fomento de la Cría Caballar (society for the encouragement of horse-breeding).

g. Ecclesiastical and Popular Festivals. Street Life.

The Madrid **Festivals, Popular Celebrations, Processions,** and the like are every year becoming less brilliant and less characteristic.

On *Las Vueltas de San Antonio*, or St. Anthony's Day (Jan. 17th), horses, oxen, and newly clipped mules and asses are led (from about 3 p.m. onwards) to the church of San Antonio Abad (Pl. G, 6), where they are solemnly blessed by a priest.

The Madrid *Carnival* does not compare with the same celebration in other countries and has been justly dubbed the 'Feast of Rag, Tag, and Bob-tail'. Almost the only parts of it of any interest to the stranger are the *Corso*, which takes place in the Park of Retiro or at the Paseo de la Castellana on the afternoons of Carnival Week, and the dances of the *Estudiantinas* and *Comparsas* (masqueraders) in front of the royal palace on the afternoon of Shrove Tuesday. The *Children's Masked Balls*, held in the afternoon in the Teatro Real (p. 55) and the Teatro de la Zarzuela (p. 55), are attractive. The only other *Masked Ball* that can be safely visited by ladies is that in the Teatro Real. — The so-called *Entierro de la Sardina*, or farewell festival of the Carnival, is celebrated, with a copious accompaniment of eating and drinking, on the canal (Manzanares), outside the Puerta de Toledo and the Puerta de Atocha, on the afternoon of Ash Weduesday.

Holy Week. In order not to interfere with the masses of pions church-goers all bell-ringing and wheeled traffic are forbidden on *Maundy Thursday (Jueves Santo)* and *Good Friday (Viernes Santo)*, and even the tramway service is almost entirely discontiuued. — About midday on Good Friday and *Easter Sunday* the so-called 'Marriage Market' *(El Pinár de las de Gómez)* in the Calle Alcalá, hetween the churches of Calatrava and San José, affords a very characteristic scene; the women who have been at church appear here in great nnmbers, most of them wearing mantillas and flowers in their hair. — On Maundy Thursday the King washes the feet of twelve poor men *(Lavatorio)* and then feeds them *(Comida)* in the palace (p. 96); tickets for this ceremony may be applied for several days before at the Intendencia (p. 58). On Good Friday a procession and service are held in the palace chapel. During the latter the King generally commutes a number of death-sentences, this act of clemency being notified to the spectators by the snbstitntion of white for hlack bands on the rolls of paper containing the sentences. — The Calle de la Princesa is the scene of the notorious *Romería de la Cara de Dios* ('pilgrimage to the face of God'), which begins on Maundy Thursday in front of the Capilla de la Santísima Faz (pop. Cara de Dios, face of God; Pl. I, D 5), and is continued all night. The noisiest scene takes place before the prison, where the crowd indnlges in enormous quantities of pancakes and brandy. The celebration ends on the morning of Good Friday with a promenade in the Calle de la Princesa, in which the demi-monde is largely in evidence. — The *Procesión del Santo Entierro* in front of the church of San Ginés on Good Friday afternoou is interesting for its *pasos* (p. 392), or groups of real figures. — On Saturday morning all the bells of the city peal to celebrate the Resurrection *('tocar á gloria')*.

The festival of the *Dos de Mayo* (May 2nd) commemorates the rising described at p. 61. In the morning a large procession marches to the monument (p. 64), where a religious service is held.

On May 15th begins the *Romería de San Isidro del Campo*, the tutelary saint of the city, which lasts a fortnight and is largely attended by the peasants from the surrounding districts. The goal of the pilgrimage is the Ermita de San Isidro (Pl. I; B, 11), on the W. hank of the Manzanares. The best time to visit the scene is the afternoon of one of the first three or four days; parties that include ladies should leave before the later part of the evening. All sorts of earthenware vessels are sold to carry off the wonder-working water from the church-spring.

In June is held the *Procesión del Corpus*, or Corpus Christi procession, which is taken part in by the higher clergy, the chief military and civil dignitaries, and the conrt-officials. This procession, once the most elab-

orate of all the chnrch-festivals of Madrid, is best witnessed in the Pnerta del Sol. — Among less important processions are those of the *Minerva de San Andrés*, starting at the church of San Andrés on the afternoon of Jnne 18th; the *Minerva de San Marcos*, in the Calle Isabel la Catolica (June 30th); the *Procesión de la Virgen del Carmen*, from the church of San José (p. 63; afternoon of July 16th); and the *Procesión de San Lorenzo*, from the church of that name, in the Travesía de San Lorenzo (Aug. 10th).

The church-festivals in June, Jnly, and Augnst are usually preceded by the so-called *Verbenas*, a kind of evening or night fair. Among these may be mentioned the *Verbena de San Antonio de la Florida*, at the little church of that name (p. 101; June 12tb); the *Verbena de San Lorenzo*, in the populous quarter of the Lavapié (Aug. 9th); and the *Verbena de la Paloma*, near the small church in the Calle de la Paloma (Aug. 14th).

On the eve of *St. John's Day* (June 23rd-24th) a crowd assembles in the Plaza de Castelar (p. 63); and as soon as the clocks toll midnight, those within reach dip their heads in the water of the fountain or throw handfuls of it over those standing farther off. This is an ancient custom, originally practised at a fountain in the Puerta del Sol which is no longer extant.

On the days of All Saints and All Souls (Nov. 1st and Nov. 2nd) takes place the *Conmemoración de los Fieles Difuntos*, when the cemeteries are visited by large crowds and the graves decked with flowers.

On the *Saturday before Advent* (end of Nov. or beginning of Dec.) an official of the ecclesiastical court *(Rota)* rides through the principal streets and reads the 'decree concerning the proclamation of the Bull of the Holy Crusade' *(Bula de la Santa Cruzada)* in front of the palace, the residence of the papal nuncio, the ministry of justice, the central police-office, the municipal offices, and elsewhere. He is accompanied by the city 'Alguaciles' and by a number of drummers and trumpeters from the royal stables, all clad in costumes of the 17-18th centuries. This bull, first issued by Julius II. and confirmed by Pius IX. in 1849, grants to all Spaniards, at home and abroad, the same indulgences as the Crusade bulls of Urban II. and Innoccnt III. Next day, at 10 a.m., the bull is carried from the papal church of San Miguel (Calle San Justo 4; Pl. E, 8) to Santa María la Real (Calle Sacramento 7; Pl. E, 8), where it is again read.

The celebration of *Christmas Day (Navidad)* has lost most of its former brilliance. A so-called *Misa del Gallo* ('cock-crow mass'), or midnight mass, is held at most of the churches on Christmas Eve. At its close the audience unites in singing the 'villancicos' relating to the birth of the Saviour, accompanying the song with all kinds of noisy instruments. — The same night the lower classes peramhulate the chief streets, with songs, and shouts, and drum-beating, while the cafés in the Puerta del Sol are crowded from midnight on. — It is worth while visiting the large Christmas fruit-market in the Plaza Mayor, especially in the evening, when the closely packed stalls are brilliantly illuminated.

Dnring the presence of the court, *Guard Mounting* takes place in the conrt-yard of the palace daily, at 10.30 a.m. — Almost every Sat. afternoon, at four o'clock, the memhers of the royal family, accompanied by the chief court-officials and by the royal body-guard, drive through the Calles Bailén, Ferraz, and Ventura Rodríguez to the *Iglesia del Buen Suceso* (Calle Princesa 21; Pl. I, D 5), where they attend the 'Salve'. A different route is sometimes selected in returning.

Street Life. The chief centres of traffic are the Puerta del Sol, with the streets converging on it, the Plaza Mayor, the Calle de Toledo, and the Plaza de Oriente. Towards evening the favourite resorts are the Calle de Alcalá, the Paseos de Recoletos, de la Castellana, and del Prado, the Retiro Park, and the Paseo de Fernán Núñez (p. 84), where the world of fashion seldom appears except in carriages. — A morning visit should be paid to the markets *(mercados)*, especially that in the Plaza de la Cebada (p. 104).

h. List of Chief Collections and Other Sights.

The CHURCHES, none of which, except *San Francisco el Grande* (p. 103), are of much interest, are generally open before 10 a.m. and from 4 to 7 p.m. — The MUSEUMS are closed on Maundy Thurs., May 2nd, the King's birthday (May 17th), and on All Saints' Day (Nov. 1st).

Academia de Bellas Artes (p. 62), daily, 9-4 (June 1st-Sept. 30th 9-1); closed on Sun. at noon; free.

**Armería* (p. 97), daily, 10-12, adm. 1 p.; Sat. 2-4, free.

Biblioteca Nacional (p. 85), on week-days, 8-1.45 (in winter 10-3.45).

Caballerizas (p. 100), daily, by ticket good for 6 pers., obtained between 1 and 5 p.m. at the 'Intendencia General de la Real Casa y Patrimonio', in the N.E. angle of the Plaza de Armas (S. side of the Palacio Real, p. 96).

Casa de Campo (p. 101), only by ticket obtained at the Intendencia General.

Depósitos del Canal de Lozoya (p. 94), daily by ticket obtained at Calle de la Reina 27 (Pl. G, 7).

Jardín Botánico (p. 66), daily from June 1st to end of Sept., from 7 to 12 and 4 p.m. till dusk; at other seasons from 8 to 12 and from 2 till dusk; free.

**Museo Arqueológico Nacional* (p. 86), on week-days, 7-1 (in winter 10-4), on Sun. and festivals 9-12; free.

Museo de Arte Moderno (p. 90), daily 10-1, free; in winter, Mon. 1-4, Sun. 10-1, other days 10-4, free.

Museo de Artillería (p. 64), from June 1st to Sept. 30th on Tues. & Sat. 8-12 (in winter 12-4); free.

Museo de Ciencias Naturales (p. 86), on week-days 8-1 (in winter 9-12 and 2-4), Sun. 10-1; free.

Museo de Ingenieros (Pl. H, 7), a collection of military models, on Tues. & Frid., 10-3; free.

Museo Naval (p. 100). The largest and most interesting part on the 1st floor is closed at present. Visitors were formerly admitted on Tues. & Frid., 10-3, by ticket (6 pers.; 1 p.).

***Museo del Prado* (p. 66), on week-days 8-1 (in winter 10-4; Mon. 1-4), Sun. 10-1; free.

Museo Proto-Histórico Ibérico, Calle de Alcalá 86, beyond the Espartero Monument (Pl. I, 7, 6), of little interest; adm. on week-days, 9-12 and 2-5, through the Conserje (fee 1 p.).

Museo de Reproducciones Artísticas (p. 66), daily, 8-6, free.

Museo y Biblioteca de Ultramar (p. 84), daily 2-6 (in winter 1-5).

Palacio del Congreso (p. 65). The public gallery is generally overcrowded during the sittings of the Cortes, which usually begin at 3 p.m. Admission to the other galleries is obtained through one of the deputies. When the house is not sitting, visitors are admitted on application to the 'conserje' (fee 50 c.).

Palacio Real (p. 96), rarely accessible. The famous collection of tapestry (*Tapicería*, p. 96) is exhibited on Corpus Christi Day only.

Private Collections are accessible only by special introduction. Among the most noteworthy are the collection of the *Duquesa de Villahermosa* (Portrait by Velázquez?), the *Colección Pablo Bosch* (Coronation of the Virgin and Head of a Monk, by Theotocópuli; Christ, by Hieron. Bosch; Madonna, by Ger. David), and the *Colección Traumann* (Dutch masters of the 15th cent.; canvases by Goya).

Chief Attractions. *Puerta del Sol* (p. 62); *Museo del Prado* (p. 66); *El Retiro* (p. 83); *Paseos del Prado, de Recoletos*, and *de la Castellana* (pp. 64, 85, 93); *Museo Arqueológico* (p. 86); *Academia de Bellas Artes* (p. 62); *Armería* (p. 97); *Plaza de Oriente* (p. 95); *View from the Campillo de las Vistillas* (p. 103). A superficial idea of Madrid may be obtained in two or three days, but fully that time ought to be devoted to the magnificent Picture Gallery

of the Prado alone. The Armería, though not of such general interest, has even fewer rivals in its own field. Perhaps the only unadulterated Spanish article in the now almost entirely 'Europeanized' Madrid is the bull-fight. — The environs of the city are uninteresting.

Madrid (accent on second syllable, and final *d* almost inaudible), with 518,650 inhab., the capital of Spain, the residence of the king, and seat of a bishop, a university, and the Captain-General of New Castile, is situated on an elevated steppe, near the geographical centre of the peninsula, in 3° 41′ W. long. and 40° 24′ 30″ N. lat. It lies 260 ft. above the insignificant river *Manzanares* and 2130 ft. above the sea. Madrid is the youngest of the great cities of Spain; in its present importance it is a political creation, a historical necessity. The capital of the united kingdom of 'Las Españas' could be neither the Aragonese Saragossa, nor the Castilian Burgos, nor the Visigothic Toledo, nor the Moorish Cordova or Seville; hence Philip II. chose Madrid as his new capital, situated like a vedette in the midst of the others, but denied by nature almost every suitable condition for a metropolis. The environs, bleak and treeless, produce only a little corn; and there is no important river in the vicinity †. The present industrial and commercial activity, which is steadily increasing, dates only from the construction of the system of railways of which Madrid is the centre.

The climate of Madrid is equally unfavourable (comp. p. xxxv). The sudden and extreme variations in temperature are due to the lofty situation of the city and to the propinquity of the *Sierra de Guadarrama*, which intercepts the moist N.W. winds in summer, and in winter hurls down icy storms and rain from its snow-fields. The daily range of temperature even in summer is over 30° Fahr.; it is less than 18° on only 97 days in the year. On 255 days it varies from 18° to 32° and on 13 days it is more than 36°. In winter the thermometer sometimes falls to 10° Fahr., and the freezing point is frequently reached. In summer the heat is almost unbearable (occasionally 109° Fahr., *i.e.* as warm as on the S. coast). The air is so

† It should be noted, however, that the vicinity of Madrid was not always so destitute of trees. Argote de Molinas, writing in 1582, mentions Madrid as charming for its shady situation and extensive woods 'well suited for hunting stags, boars, and even bears'. The reason of the present state of affairs is given by Sir John Talbot Dillon (1780): 'Nothing can be more bleak or dismal than the general aspect of the country round the seat of its monarch, and that chiefly from the great want of trees, to which the Castilians have an intense dislike, from a false notion that they increase the number of birds to eat up their corn, forgetting not only that in their climate the shade and shelter of the foliage are required, but also that without them they have no means of securing moisture, and preserving it after dews and rains'.

'Since the building of the new water-works, green oases of groves have sprung up again, and these, it is said, are already beginning to modify the climate, so that it is probable that if the present policy is continued, irrigation may restore to Madrid its former pleasant climate' *(H. T. Finck)*.

keen and so subtle that, according to a popular couplet, it will kill a man, while it will not blow out a candle *('el aire de Madrid es tan sútil, que mata á un hombre y no apaga á un candil')*. Affections of the lungs are too easily acquired, while typhus and typhoid fevers are less frequent. All should be especially on their guard against chills and colds. *'Hasta el cuarenta del Mayo no te quites el sayo'*; wait for May 40th before you lay aside your cloak!

Madrid first appears in history in the 10th cent. in the form of the fortified Moorish outpost of *Madjrît*, occupying the site of the present royal palace and intended to check the advance of the Reconquistadores of Castile. This fortress was adjoined on the S. by a small settlement. Alfonso VI. captured Madjrît in 1083 and converted the Arab mosque into the *Iglesia de la Virgen de la Almudena* (p. 100). The Castilian monarchs endowed the town with many fueros (p. 4), and it grew rapidly, extending at first to the Puerte Latina, Cerrada, and de Guadalajara and afterwards to the Puerte de Santo Domingo, de San Martín, and del Sol. The arms of the city represent a man climbing an arbutus-tree *(madroño)*, below which stands a bear. They originated in a law-suit between the city and the clergy, the result of which was to assign the forests near the city to the former, the pastures to the latter.

In 1329 Ferdinand IV. assembled the first *Cortes* in *'Madrit'*. In 1383 King John I. handed over the lordship of the town to King Leo V., who had been expelled from Armenia; but on the death of the latter Madrid reverted to Castile. The unquiet times during the long minority of Henry III. caused the court to move to Segovia, because Madrid did not seem strong enough *('por no ser fuerte aquella villa')*. At the close of Henry IV.'s reign Madrid was shaken by new troubles. Quieter days followed the accession of Ferdinand and Isabella, the 'Reyes Católicos' (1477; p. xxxviii). — Under Charles V. Madrid espoused (1520) the cause of the *Comuneros*, or opponents of the centralization of authority in United Spain. After the defeat of this party at Villalár (1521) Charles V. visited Madrid (1524), partly to cure himself of a fever contracted at Valladolid, for in those days Madrid, not yet entirely divested of its woods, was considered a healthy resort. In 1525 Francis I. of France, taken prisoner at the battle of Pavia, was brought to Madrid, where he was confined first in the Torre de los Lujanes (p. 103), and then in the Alcázar, until he regained his liberty on accepting the terms offered by Charles (Jan. 14th, 1526). At the beginning of the 16th cent. the town contained about 3000 inhabitants.

Philip II. definitely and finally made Madrid the royal residence and declared it in 1560 the *única Corte*. At first, however, the town, then containing 2500 houses and 25-30,000 inhab., derived little advantage from this move. The court did nothing for it, except to cut down the last remaining forests to defray its expenses. The so-called *Regalía de Aposentos* made the owners of large houses

responsible for the lodging of the courtiers and the noblesse, with the result that the only houses built were the small and low '*Casas á la malicia*', which were exempt from this burden. Down to the beginning of the 18th cent. Madrid remained a badly-built, dirty, and unhealthy place, inhabited by a shifting and unstable population. In spite of all, however, it was in this period that Spanish art and letters attained their zenith. *Miguel de Cervantes Saavedra* (1547-1616) lived at Madrid from 1609 till his death, and wrote here the second part of 'Don Quixote' and other works. *Diego Rodríguez de Silva y Velázquez* (1599-1660) here produced his miracles of colouring. *Pedro Calderón de la Barca* (1600-1681) here conducted the Spanish drama out of the popular channel of *Lope de Vega* (1562-1635), that 'monstruo de la naturaleza' as Cervantes called him, into the mystic and court-like forms that befitted the Spanish idea of religion and honour.

The 18th century brought the Bourbons, and the building of the great royal palace. The most prominent name in the new dynasty is that of *Charles III.*, who resigned the throne of Naples in 1759 to ascend that of Spain. Every great enterprize was either begun or completed by him. *Charles IV.* abdicated in 1808. This was followed by the Revolution of May 2nd (*Dos de Mayo;* p. 64) and the entrance of *Joseph Bonaparte*, the so-called 'Rey Pepe' or 'Pepe Botella'. Joseph also earned the popular title of 'Rey Plazuelas' by his efforts to supply lungs for Madrid through the destruction of convents and whole blocks of buildings *(manzánas);* but these undertakings were soon put an end to by the restoration and the return of *Ferdinand VII.* Madrid increased and improved mightily during the ensuing period of revolution and change, marked by the contests for the constitution of 1812 (p. 434), the wars between the Carlists and Cristinos (p. 4), and the struggle between the party of the past, with its great recollections, and the party of the future, with its great expectations. In the middle of the 18th cent. a Spanish author could still write that Madrid '*era la corte mas sucia que se conocía en Europa*' ('the dirtiest capital in Europe'), and another compares it with an African village. A little later, however, the pride of the Madrileño in his city was embodied in the proud saying: '*De Madrid al cielo y en el cielo un ventanillo para ver á Madrid*' (from Madrid to Heaven and in Heaven a loophole to look at Madrid). But as a matter of fact Madrid is now a very fine city.

A good idea of the situation of Madrid may be obtained from the large relief in the Artillery Museum (p. 64). The city lies on an undulating diluvial plateau of clay and sand, which rises about 430 ft. between the Manzanares on the S.W. and the Lozoya Canal on the N. This plateau is furrowed by deep depressions, formerly the beds of torrents *(arroyos)* descending to the Manzanares. The largest of these is that indicated by the Paseos de la Castellana, de Recoletos, and del Prado, a natural 'rambla' (p. xlii), through which the

rain-water descends in canalized channels to join the *Arroyo de Atocha*. Among the smaller arroyos of the past are the Calles del Arenal, de Segovia, de Toledo, and de Embajadores. The Calle de Jacometrezo, on the other hand, runs along a ridge from end to end

The OLDER QUARTERS of the city, bounded on the S.W. by the Manzanares, form a rectangle measuring $1^1/_4$ M. from E. to W. and $1^1/_2$ M. from N. to S. The NEW QUARTERS extend towards the Barrio de Chamberí on the N. and over the Afueras de Buenavista on the N.E., while the Retiro forms a barrier to their extension on the E.

The Manzanares, usually very scarcely supplied with water, is spanned by the following BRIDGES: on the N.W., the railway bridge (Pl. I; A, 4), the *Puente Verde* (Pl. I; 6), adjoining the Glorieta de San Antonio de la Florida, and the *Puente de Garrido*, a little farther downstream; on the W., the *Puente del Rey* (Pl. C, 7), constructed in the reign of Ferdinand VII. between the Campo del Moro and the Casa de Campo, and the *Puente de Segovia* (Pl. C, 8), built by the celebrated Juan de Herrera (1584); on the S., the *Puente de Toledo* (Pl. I; D, 11), completed in 1732 and profusely decorated in the rococo style. The banks of the river are constantly rising through the silting up of the stream, whence the piers are partly buried in the ground.

a. From the Puerta del Sol to the Prado.

The **Puerta del Sol** (Pl. F, 7, 8), the largest and most animated plaza in Madrid, derives its name from an old gateway, which, like the similarly named gates at Toledo (p. 141) and Segovia, commanded a view of the rising sun. It has been the real political arena of Spanish history from the Comunero movement in 1520 (p. 60) down to the latest times. The plaza received its present form in 1856. The buildings around it are large and high, but of no architectural importance. The largest is the *Ministerio de la Gobernación* (Pl. F, 8), or Ministry of the Interior, on the S. side; on its façade is a *Normal Clock*, regulated from the Astronomical Observatory. On the other sides are large hotels and cafés (comp. pp. 50, 51). No fewer than ten streets end in this plaza.

The CARRERA DE SAN JERÓNIMO and the CALLE DE ALCALÁ lead to the E. from the Puerta del Sol to the great paseos on the E. margin of the inner city. The first of these, containing the most elegant shops in Madrid, forms the shortest route to the Prado (p. 64). After about $^1/_4$ M. it expands into the Plaza de las Cortes (p. 65). The Calle de Alcalá, the widest street in the inner town, is a fashionable promenade (comp. p. 57) and a favourite route for public processions. No. 11 in this street, to the left, is the —

Real Academia de Bellas Artes (Pl. F, 7), formerly the *Academia de Nobles Artes de San Fernando*, founded in 1752 for the culture of painting, sculpture, architecture, and music. The first floor contains a small PICTURE GALLERY (adm., see p. 58; entr.

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to the right), which still contains some good specimens of Murillo, Goya, and Ribera, though the finest canvases were transferred to the Prado in 1902.

We first enter the *Salón de Sesiones*, the last room to the left. *Cl. Coello* St. Domingo de Guzmán; *Goya*, Godoy, 'Príncipe de la Paz'; *Marinus*, St. Jerome (1533); *Alonso Cano*, Scourging of Christ; *Murillo*, The Resurrection (p. lxxxv); *P. Batoni*, Martyrdom of St. Lucia; *Rubens*, A monk between Christ and the Virgin, a work of his middle period, painted with the aid of his pupils; *L. Giordano*, Madonna; *Ribera*, Ecce Homo; *Alonso Cano*, Crucifixion; *Domenichino*, Head of John the Baptist; *Morales*, Ecce Homo.

Middle Room (adjoining the last). To the right: *Raph. Mengs*, The Marquise de Llano; *Zurbarán*, Ecstasy of St. Benedict, a clear and admirable work (1630); *Goya*, *Portrait of J. L. de Munarriz; *Murillo*, *St. Diego of Alcalá feeding the poor (p. lxxxiv), Ecstasy of St. Francis ('The Heavenly Violinist'; p. lxxxiv); *Morales*, Pietà; *Ribera*, *Assumption of the Magdalen, an early master-piece (1626); *F. Albano*, Judgment of Paris. On the window-wall, *J. Carreño*, Repentant Magdalen; *L. Vanloo*, Venus, Mercury, and Cupid. — We pass through the corner-room to the —

Entrance Room. *Ribera*, *Ecstasy of St. Anthony of Padua, St. Jerome; *Alonso Cano*, Pietà; *F. Madrazo*, Portrait of J. Amador de los Ríos; *Goya*, *Portrait of himself, Portrait of J. de Villanueva; *Rubens*, Susannah at the bath, an early crude work (ca. 1610); *A. Pereda*, Vanitas Vanitatum (?; the inscription — 'aeterne pungit, cito volat, et occidit' — refers to the flying arrow).

Last Room to the right. *Ribera*, *Pietà; *Rubens*, Hercules and Omphale; *Murillo*, Mary Magdalen; *Goya*, Equestrian portrait of Ferdinand VII.; portraits by *V. López* and *Madrazo*, including one of Queen Maria Christina by the former, and one of Queen Isabella II. by the latter. Statue of St. Bruno in white limestone, by *Manuel Pereira* of Portugal (18th cent.).

A few paces farther on, beyond the Calle de Peligros, to the left, stands the *Iglesia de las Calatravas* (Pl. G, 7), dating from the 17th century. To the right, at the corner of the Calle de Sevilla, is the handsome office of the *New York Equitable Insurance Co. (Equitativa)*. Farther on, to the left, are the church of *San José* (Pl. G, 7), erected in 1742, and the *Teatro Apolo* (p. 55). General Prim was assassinated on Dec. 27th, 1870, at the corner of the Calle del Marqués de Cuba, on the right.

The Calle del Barquillo, diverging to the left by the Teatro de Apolo, leads to the small Plaza del Rey (Pl. G, 7), with garden-beds and a statue, by Mariano Benlliure, of *Lieutenant Jacinto Ruiz*, one of the participators in the revolution of the Dos de Mayo (see p. 64).

We have now reached the end of that part of the Calle Alcalá that lies in the inner city. To the left, in a large garden, stands the *Palacio del Ministerio de la Guerra* (Pl. G, H, 7; war-office), which was formerly the property of the notorious Godoy (p. 124), the 'Prince of the Peace', but was confiscated by the state in 1808. In 1841-43 it was occupied by the Regent Espartero, and in 1869-70 by General Prim. To the right, with its long principal façade turned towards the Salón del Prado, is the handsome **Banco de España** (Pl. H, 7), erected in 1884-91 by *Eduardo de Adaro* and *Severiano Sainz de la Lastra*.

The Calle Alcalá now intersects the Plaza de Castelar (Pl. H, 7), in the centre of which rises the **Fuente de Cibeles*, a beautiful fountain by Robert Michel and Francisco Gutiérrez (18th cent.),

with a marble group representing the goddess Cybele in a chariot drawn by two lions. — The outer Calle de Alcalá leads to the E. from the Plaza de Castelar to the Plaza de la Independencia (p. 84), with one of the main entrances of the Retiro Park (p. 83). To the left (N.) runs the beautiful Paseo de Recoletos. In the meantime we turn to the right (S.) and enter the —

***Prado**, the famous 'meadow' *(pratum)* of San Jerónimo, so often celebrated by Lope de Vega and other poets. It was once the most fashionable promenade in Madrid, but has been thrown into the shade by the new paseos to the N. We first reach the wide Salón del Prado (Pl. H, 7, 8), which has several rows of trees. Near the middle of it is the fine *Fuente de Apolo*, erected by Ventura Rodríguez in 1780 and decorated with statues of Apollo and the Seasons by Manuel Alvares. Near this fountain, in the midst of the pleasure-grounds of the semicircular Plaza de la Lealtad, rises the **Monumento del Dos de Mayo** (Pl. H, 8), consecrated to the 'Martyrs of Liberty' who fell on May 2nd, 1808, in the attempt to expel the French from the city, and in particular to *Luis Daoiz* and *Pedro Velarde*, two artillery officers who trained on the French the guns in the park of Monteleón (p. 95). This rising, which began at the palace on account of the carrying off of the royal princes, was mercilessly put down by Murat. The 'blood bath' in which he executed some hundreds of peaceful citizens in the Prado is commemorated in Goya's picture mentioned at p. 76. Though it failed in its immediate object, the brave attempt roused the people of Spain to the 'War of Liberation' ('Guerra de Independencia'), and led to the effective intervention of the British under Wellington. The monument was erected in 1840 from the design of *Isidro Velázquez*. The lower part is a structure of grey granite, with a sarcophagus, medallions of Daoiz and Velarde, the arms of Madrid, two inscriptions, and the Spanish lion. Above this rises an obelisk of yellowish granite surrounded by allegorical figures.

Behind the monument, to the left, is the **Bolsa de Comercio** (Exchange; Pl. H, 7), a tasteful classic building by *Enrique María Repullés* (1893), with a portico. — From the Plaza de la Lealtad the Calle de la Lealtad ascends towards the E. In it, to the right, at some distance from the street, on the site of the old Palace of Retiro (p. 84), stands the **Museo de Artilleria** (Pl. H, 8), founded in 1803 and rebuilt in 1890 (adm. see p. 58).

Ground Floor. Room I (in front). Spanish artillery of the 15-16th cent., including 3270. Piece from the artillery-park of Ferdinand V. the Catholic at the siege of Bara (1489); 3264. Piece from Tudela; 3301. Piece from the castle of Casarrubias del Monte. Several ornamented bronze field-pieces belonging to Charles V 3275 Large mortar of the 15th cent. once forming part of the armament of the Alcázar at Segovia. — Long Room. Collection of cannon, including two wooden cannon captured in 1869 from the Cuban insurgents. Carriage in which General Prim was assassinated (p. 63).

First Floor. Room I. Models of garrison and naval artillery. On the ceiling, Chinese banners captured in Cochin China in 1861. — Room II. Portraits of Alfonso XII. and of the Queen-Regent with the little Alfonso XIII.

Gun and equipage, presented by Krupp to Alfonso XII. — Room III. Models of cannon and military waggons. — Room IV. Collection of small arms. — Room V. In front, collection of parts of weapons. Behind, coffins, portraits, and other memorials of *Daoiz* and *Velarde* (p. 64); epaulettes and orders of the 'Maid of Saragossa' (p. 208) Portraits of Spanish officers.

Second Floor. Room I. Models of bridges, fortifications, etc., including a large relief-model of Madrid (p. 61) and a model of the Alcázar at Segovia. — Room II. Memorials of the first and second Carlist wars. Table on which the Treaty of Vergara (p. 14) was signed. Memorials of the campaigns against the Cuban insurgents. In desk-cases and frames on the walls: Memorials of Marshal Concha, who fell in the Carlist war (1874); remains of the banner carried by Fernando Cortes in the conquest of Mexico; memorials of Gen. Espartero, Pavia (author of the coup d'état of Jan. 3rd, 1874), Torrijos, who was shot with 52 companions at Málaga in 1831 (p. 386), General Prim, who was assassinated in 1870 near the Plaza del Rey, Diego de León, an insurgent general shot in 1841, and Espoz y Mina, a distinguished guerilla-leader in the war of independence against France. Bedstead and table used by Charles V. at Villaviciosa (p. 176), on his arrival in Spain (1517). Tent of Charles V. used in the campaign against Tunis (1535). The glass-cases contain memorials of the war of independence, etc. — Room III. Native weapons, etc., from the former American and Asiatic colonies of Spain.

The S. end of the Salón del Prado is embellished by the *Fuente de Neptuno*, by J. Pascual de Mena (18th cent.). This stands opposite the Plaza de las Cortes (Pl. G, 8), a tree-shaded square forming the S.E. prolongation of the Carrera de San Jerónimo (p. 62) It is adorned by a *Bronze Statue of Cervantes*, by Antonio Sola (1835). The reliefs on the pedestal, representing Don Quixote's adventure with the lion, and the Don and Sancho Panza led by the goddess of Folly, are by José Piquer. — The N.W. corner of the plaza is occupied by the —

Palacio del Congreso (Pl. G, 8; adm., see p. 58; entr. in the Calle Zorrilla, on the N. side), built by *Narciso Pascual* in 1843-50, with a Corinthian portico. The relief in the pediment, by *Ponciano Ponzano*, represents Spain embracing the Constitution. The two lions flanking the staircase were cast of the metal of Moroccan cannon captured at the battle of Tetuán (1860).

The interior is interesting, especially during the session of the Cortes. In the Salón de Sesiones, lighted from the roof, the seats of the deputies are arranged in semicircular rows facing the chair of the president. The frescoes on the walls represent the Oath of the Cortes at Cadiz in 1812 (by *Casado*) and María de Molina introducing her son Ferdinand IV. to the Cortes (by *Gisbert*). The ceiling is adorned with the portraits of famous legislators of all times, by *Rivera*. In the middle is an apotheosis of eminent Spaniards (the Cid, Columbus, Cervantes, etc.), by the same artist. Two *Marble Tablets* on the wall behind the president's seat bear the names of the Spaniards who fell in the struggle for political freedom. The ministerial bench is called *El Banco Azul*. The deputies speak from their places. — The most interesting of the other rooms is the Salón de Conferencias, which contains allegorical pictures, reliefs of celebrated publicists and orators, and marble busts.

We now return to the Prado, the next section of which is named the Paseo del Prado (Pl. H, 8, 9). To the right stands the Museo del Prado (p. 66), to the S. of which are the Plaza de Murillo and the Botanic Garden (p. 66). In front of the W. façade of the museum,

amid some beautiful cedars of Lebanon, is a *Monument to Velázquez*, by A. Marinas, erected in 1899 by the artists of Spain. In the Plaza Murillo, on the S. side of the Museum, stands a *Statue of Murillo*, a replica of that in Seville (p. 413).

The Calle de Felipe Cuarto (Pl. H, 8), beginning at the Neptune fountain (p. 65), ascends to the E., past the main entrance of the museum, to the Retiro (p. 83). To the left, halfway up the hill, is the Museo de Artillería (p. 64), and to the right is the *Real Academia Española* (Pl. H, 8), built in 1893, for the study of the Spanish language and classical literature. To the S. of this is the Gothic church of **San Jerónimo el Real** (Pl. H, 8), built in 1503 and restored in 1879-82. From 1528 to 1833 this church witnessed the meetings of the Cortes and the taking of the constitutional oath by the *Príncipe de Asturias* (the heir apparent). In May 1906 King Alfonso XIII. and Princess Ena of Battenberg were married in this church. — At the upper end of the street is a *Bronze Statue of the Queen-Regent María Cristina* (d. 1878; widow of Ferdinand VII.), by M. Benlliure, erected in 1893. The building in front of which this statue rises is the Museo de Reproducciones Artísticas (Pl. H, 8), formerly the *Casón de Felipe Cuarto* (p. 84) and now containing a collection of casts, photographs, and other reproductions of ancient and modern works of art. The ceiling of the main hall is decorated with allegorical frescoes by *Luca Giordano*, representing the foundation of the Order of the 'Toisón de Oro', or Golden Fleece. The entrance is in the Calle Alfonso Doce (p. 83; adm., see p. 58).

The **Botanic Garden** (Pl. H, 9; adm., see p. 58; main entrance in the Plaza de Murillo), founded in 1774, cannot compare with those of Valencia, Seville, or Portugal. The long avenue, beginning to the left of the entrance and intersecting the garden from N. to S., is adorned with statues of *Quer*, *Clemente*, *Lagasca*, and *Cavanilles*, four eminent Spanish botanists. The hot-houses *(estufas)* lie on the N. and E. sides of the garden.

The Paseo del Prado ends on the S. at the large open space in front of the Estación del Mediodía (p. 106).

b. The Museo del Prado.

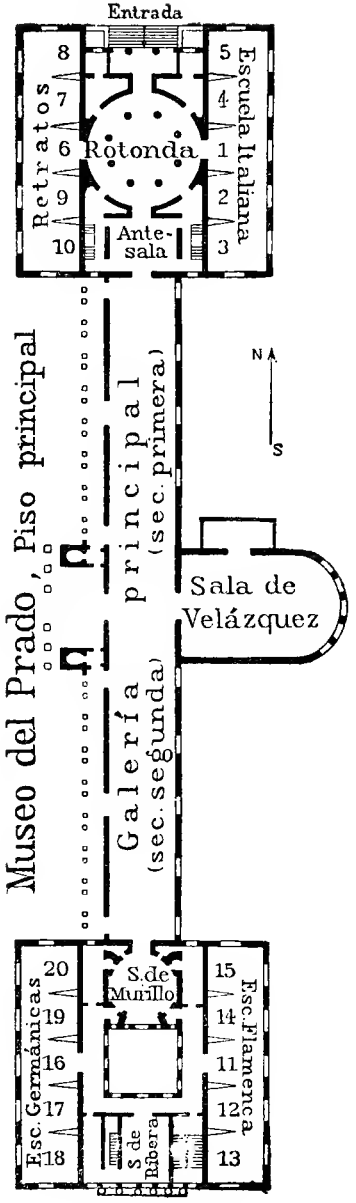
The ***Museo del Prado* or *Museo Nacional de Pintura y Escultura* (Pl. H, 8; adm., p. 58) contains not only the famous picture-gallery of the Spanish kings, but also a collection of sculptures. — The building was begun in 1785 under Charles III. by the celebrated architect *Juan de Villanueva*, and, after a long interruption caused by the French invasion, was gradually carried to a conclusion under Ferdinand VII. The exterior is by no means destitute of merit, but the interior rooms, originally intended for a collection of natural history, are in many cases insufficiently lighted for their present purpose. The structural alterations by *Fernando Arbós*, begun in

1898, have introduced many improvements. The main entrance is in the Calle de Felipe Cuarto (p. 66). On the steps is a realistic statue of *Fr. Goya*, by José Llaneces (Paris; 1904). The director of the museum is *Sen. José Villegas;* the curator of the paintings, *Sen. Salvador Viniegra.* Pedro de Madrazo has published a good catalogue of the paintings (9th ed., 1904; 4 p.), besides a detailed scientific catalogue of the Italian and Spanish schools.

The **Collection of Old Paintings, by far the most valuable part of the Museum, is one of the oldest and most important in Europe. The treasures of the art-loving Charles V., most of which were brought to Spain, were rapidly increased by the kindred taste of Philip II. and Philip IV. Philip V. added a large number of French pictures of the 17-18th centuries. Ferdinand VII. combined in one collection the pictures from all his palaces, except the Escorial. To this were added in 1840 the pictures of the 'Museo Nacional de la Trinidad', consisting of early Spanish and Flemish paintings removed from the convents in 1836 et seq. The gallery now contains over 2000 works.

The chief treasure of the gallery consists naturally enough of the paintings of the Spanish School in general and of its great master *Diego Velázquez* in particular. About sixty genuine works of this grand colourist are here united (p. 74 et seq.), and among these are probably all his most brilliant creations, in spite of the fact that about half of his works are no longer in Spain but scattered among the private galleries of England and elsewhere. Velázquez is here represented at all ages, from his twentieth year to his death, and in all his different phases — as portrait-painter, historical painter, landscape-painter, and painter of Biblical and mythological subjects. — The gallery possesses about as many pictures by *Murillo* (pp. 76, 73), but, with a few exceptions, these are inferior to the great masterpieces at Seville. — The examples of *Ribera* (*Spagnoletto;* p. 77) and *Dom. Theotocópuli* ('*El Greco*'; pp. 73, 71), whose works were of so much importance in forming the style of the two great masters just mentioned, are both numerous and admirable. The other leading Spanish painters, such as *Goya* (pp. 71, 76, 82), are also excellently represented here, though a more intimate knowledge of their work must be sought for in the churches of Spain.

The collection is also rich in works of the foreign schools of both Italy and the Netherlands. It contains indeed only two important pictures of the Early Italians of the 15th cent.: an altar-piece by *Fra Angelico* (p. 82) and the Death of the Virgin by *Mantegna* (p. 71). The best period is, however, represented by numerous masterpieces. Ten pictures are ascribed to *Raphael.* Among those which were certainly executed wholly or mainly by the artist's own brush are the 'Spasimo di Sicilia' (p. 71), carried off from Palermo in 1661; the Madonna with the fish (p. 71), one of the most beautiful of Raphael's Madonnas (of his Roman period); a second and



smaller Holy Family which shows similar beauty on a miniature scale (p. 71); and the brilliantly coloured portrait of the Cardinal of Pavia (p. 72). — Among the finest of the other paintings of the same period are a masterpiece of *Andrea del Sarto* (p. 71), two canvases by *Sebastiano del Piombo* (p. 70), and two genuine early works of *Correggio* (pp. 70, 71). — The most attractive part of the Italian section is that devoted to the Venetian school. *Giorgione* is represented by an admirable Holy Family (p. 70). *Titian* contributes nearly forty paintings, some of the very highest excellence. To his early period belong the freely retouched portrait of Alfonso d'Este (p. 72) and the 'Bacchanal' and 'Fertility', two allegorical-mythological works painted for that prince (p. 80). To his middle and later periods belong the full-length portraits of Charles V. and Philip II. (p. 72) and the equestrian portrait of Charles V. (p. 70), three miracles of portraiture; the Venus and Danaë (p. 80); and the allegorical works celebrating the glories of the Church (p. 80) and the victory of Lepanto (p. 70). — *Tintoretto* (p. 72) is finely represented by a series of noble works, some of which were procured through the efforts of Velázquez. — The gallery contains also some

admirable examples of the later Venetians, from *Paolo Veronese* (pp. 72, 79, 80) to *Tiepolo* (p. 69).

The EARLY FLEMISH SCHOOL is represented by interesting and genuine works (p. 81). Of the numerous specimens of the LATE FLEMISH SCHOOL some are of great merit. There are more than sixty genuine examples of *Rubens*. The Adoration of the Magi (p. 79) is a magnificent early work, painted after his return to Antwerp from Italy. There are also a number of excellent pictures of his middle period, but the most important part of the Rubens collection consists of the many splendid examples of his later years, during which he worked mainly for Philip IV. (Nymphs and Satyrs; Judgment of Paris; Garden of Love; pp. 78, 79). Among the twenty-one pictures by *Anthony van Dyck* (p. 79), differing widely in motive and in period, there are a few of his masterpieces, such as the Betrayal of Christ. The Family Group of *Jordaens* (p. 78) is surpassed by no other work of that master. The numerous specimens of *David Teniers the Younger* (p. 78) are generally inferior to those in Vienna, St. Petersburg, and the Louvre. *Jan Brueghel* (p. 78), again, can be nowhere studied to so great advantage both as regards quality and variety. — The DUTCH SCHOOL is conspicuous by its almost total absence, but the gallery possesses a fine *Rembrandt* (p. 72). The GERMAN SCHOOL is best represented by *Dürer's* Portrait of himself (p. 72) and by his Adam and Eve (p. 82).

The FRENCH SCHOOL of the 17th cent. is represented more abundantly here than in most of the great collections outside of the Louvre; *Nicolas Poussin* (pp. 79, 82), *Claude Lorrain* (p. 79), and the contemporary portrait-painters (pp. 82, 71) may all be studied here to advantage. Two works by *Watteau* (p. 79) are prominent among the paintings of the 18th century.

From the main entrance a staircase ascends to the —

Principal Floor. — Rotunda *(Rotonda de entrada).* 678. *V. Carducci*, Capture of Rheinfelden (1633); 695. *F. Castello*, Landing of General D. Fadrique de Toledo in the bay of San Salvador; 677. *V. Carducci*, Relief of Constance by the Duke of Feria (1633); *J. Leonardo*, 768. Capture of Acqui by the Duke of Feria, 767. Surrender of Breda (comp. Velázquez's rendering of the same subject, No. 1060, p. 74); 787. *Fr. J. B. de Mayno*, Allegory of the subjection of Flanders; 694. *F. Castello*, Battle between Spanish and Dutch troops. — From the door in the S. W. bay a staircase descends to the Rooms of Alfonso XII. (comp. p. 80) on the groundfloor. — From the Rotunda we turn to the E. into the —

Cabinets of the Italian School *(Escuela italiana).* — CABINET I. 2126-2133. *Dom. Tiepolo*, The Passion; *Giov. Batt. Tiepolo*, *407. Immaculate Conception, notable for its splendid colouring, 408. Last Supper; 50. *L. Bassano*, Venice; on the window-wall, 267 h. *Guido Reni*, Girl; 204. *L. Giordano*, St. Agatha; 437. *Tintoretto*, Tarquin

and Lucretia. Window-wall, 307, 308. *Cav. Massimo*, Preaching and Beheading of John the Baptist. — Cab. II. Window-wall, 191. *L. Giordano*, Holy Family; 109. *Cavedone*, Adoration of the Shepherds. Opposite, 211. *Luca Giordano*, Allegory of Peace, representing Rubens painting the enthroned Goddess of Peace. This work is probably both in composition and in colouring the most attractive of the numerous paintings in the Prado by this quick-working master, who spent many years at the Spanish court. *L. Giordano*, 192. Holy Familiy, 188. Dream of St. Joseph; 428. *Tintoretto*, Last Judgment, a small replica of the mammoth work in the Doges' Palace; 134. *Correggio* (?), Death of St. Placidus; 527. *P. Veronese*, Christ disputing with the Doctors, a large, beautifully-coloured, and very effective composition (the figure of the founder perhaps the most attractive in the assemblage); 262. *Guido Reni*, Assumption. — Cab. III. contains works by *Titian*. On the right, 469. St. Margaret overcoming the Dragon with the Cross; *464. Entombment; 489. Half-figure of Christ, a relic of a masterpiece ('Noli me tangere') of his middle period, damaged by fire (old copy in the Escorial); 487. Bearing of the Cross; 488. Bearing of the Cross, a late work, finished by Jacopo Bassano. *462. Apotheosis of Charles V., known as 'La Gloria', painted for Charles V. in 1550.

The emperor and his wife, along with his son Philip and his wife, are represented among the souls of the saved. This work was very highly prized by Charles V., who died with it in his room at Yuste. It was afterwards at the Escorial.

492. Virgin; 467. Ecce Homo, 468. Mater Dolorosa, both painted for Charles V. and vigorously coloured; 475. Mater Dolorosa, of his middle period; 470. King Philip II. dedicating his infant son to Victory after the battle of Lepanto, a somewhat unsuccessful allegory, painted by the master in his 91st year, but still of very fine colouring; *471. The Marqués del Vasto addressing his troops, a vigorously coloured work (ca. 1540); **457. Portrait of Charles V., a masterpiece of dignity and colouring, representing the emperor on the field of Mühlberg, mounted on a black horse and clad in full armour; 484. Adoration of the Magi; 472. Rest on the Flight into Egypt, with a beautiful landscape (school-piece). — We retrace our steps and enter Cab. IV. *395. *Seb. del Piombo*, Bearing of the Cross; 108. *Marco Basaiti*, St. Peter receiving the keys; *132. *Correggio*, Christ and the Magdalen in a very attractive landscape (an early work); 388. *Andrea del Sarto*, Madonna; 396. *Seb. del Piombo*, Christ in Hades; *341. *Giorgione*, Madonna with SS. Anthony and Rochus, an interesting unfinished work of the great master, though inferior to his masterpiece at Castelfranco; 322. *Palma Vecchio*, Adoration of the Shepherds; *236. *Titian*, Madonna with SS. Ulfus and Bridget. No numbers, Four large tempera paintings (three above No. 236, the fourth on the window-wall) of the *Early Spanish School*, Adoration of the Magi (in two sections) and SS. Peter and Paul. These pictures, which originally formed

the shutters of the organ in the church of St. Thomas at Avila (p. 44), are remarkable for the energy of their conception and their deep and vigorous colouring. 60. *Giov. Bellini*, Madonna between St. Ursula and St. Mary Magdalen; *295. *Andrea Mantegna*, Death of the Virgin, with a view of Mantua; 288. *Lor. Lotto*, Betrothal; *Bern. Luini*, 290. Holy Family, 291. Daughter of Herodias with the head of John the Baptist. — CAB. V. *Raphael*, *369. Holy Family, known as 'La Perla', because Philip IV., who bought it from the collection of Charles I. of England for 2000*l.*, called it the 'pearl of his Raphaels' (school-piece); **366. Bearing of the Cross, known as the 'Spasimo di Sicilia' (Spanish 'El Pasmo de Sicilia'), a masterpiece of composition, expression, and individuality, originally executed (partly by pupils) for a church at Palermo; 371. Holy Family, painted by a pupil from the master's design; 368. Visitation, an unsatisfactory composition, executed by pupils; *365. 'Madonna del Pesce', a work of warm and vigorous colouring, entirely by the master's own hand; *364. Holy Family with the Lamb, a small gem, wonderfully minute and careful in execution and charming in its lucid colouring (dated 1507); *370. Madonna della Rosa, a work of his latest period, cool in colouring, and probably executed by *Giulio Romano*. Also, *135. *Correggio*, Holy Family, an early work, painted at Ferrara; 289. *B. Luini*, Christ and St. John the Evangelist; 323. *Palma Giovane*, Marriage of St. Catharine; *Andrea del Sarto*, *385h. Virgin and Child on a raised platform, with St. Joseph and angels, 386. Holy Family, 389. Virgin and Child with St. John the Evangelist, 387. Abraham's sacrifice, 384. The Virgin, Christ, St. John the Evangelist, and two angels; 2125. *Giov. Franc. Penni*, Copy of Raphael's Transfiguration in the Vatican; 2123c. *Giulio Romano*, Christ appearing to Mary Magdalen; 253. *Guercino*, The generous Cupid; on the window-wall: *Guido Reni*, 268. St. Peter, 269. St. Paul, 266. St. Jerome. — Retracing our steps we pass through the Rotunda into the —

Collection of Portraits *(Salas de Retratos).* — CAB. VI. French portraits by *J. M. Nattier*, *H. Rigaud*, and *P. Mignard*. — CAB. VII. 1438, 1439, 1428. Portraits by *Raph. Mengs*, who worked in Madrid for Charles III. in 1761-69 and 1774-76. The Spanish works here should be noticed: *Franc. Goya*, 738. Marie Louise, wife of Charles IV., 2163. Portrait of the artist as a youth, 743a. Máiquez, the actor, 743j. General Urrutia, 2162. Josefa, Goya's wife, 737. Infante Don Antonio, brother of Charles IV., 736. Charles IV. with his family, 2161. Francisco Bayeu, the painter, Goya's father-in-law; *A. Sánchez Coello*, 1039. Portrait of Antonio Perez, 1139. Knight of Santiago.

CAB. VIII. 240-245. Portraits by *Dom. Theotocópuli (el Greco)*; 754. *Vicente Joanes Macip*, Luis de Castelvi; *Sánchez Coello*, 1032. Don Carlos, son of Philip II., 1033. Isabella Clara Eugenia, daughter

of Philip II., 1034. The same, with her sister Catarina Michaele, 1035. Catarina Michaele; *J. Pantoja de la Cruz*, 926. Margaret of Austria, wife of Philip III., 931. Philip II., 924, 925. Elizabeth of Valois, third wife of Philip II., 923. Maria, sister of Philip II. and wife of Maximilian II., 927. Emp. Charles V.; *J. Carreño*, 703. Charles II., 704. His mother Marianne of Austria, 690. Prince Potemkin, the Russian ambassador, 692. Court-fool of Charles II.; *Fr. Rizi*, 789. Don Tiburcio; *J. B. del Mazo*, 790. Marianne of Austria, second wife of Philip IV.

Cab. IX. Window-wall, 2018. *L. M. van Loo*, Family of Philip V. *Titian*, 485. Isabella of Portugal, wife of Charles V. and mother of Philip II., *453. Full-length portrait of Emp. Charles V., painted at Augsburg in 1532, *454. Full-length portrait of Philip II. when a youth, *452. Alfonso d'Este I., Duke of Ferrara, painted ca. 1515, 463. Maltese knight, 479. Young woman. *Raphael*, 373. Agostino Beazzano, 372. Andrea Navagero (two Venetian scholars known also from the double portrait in the Palazzo Doria at Rome); between these, *367. A cardinal, finely individualized and delicate in colouring; 543, 545, 544, 542. *P. Veronese*, Portraits; 314. *Morone*, Portrait of a knight; *Ang. Bronzino*, 68. Portrait of a boy, 67. Young violinist; 15. *Lucia Anguissola*, Portrait of Piermaria, a physician of Cremona; 5. *Al. Allori*, Young prince of Tuscany; *Fr. Parmegianino*, 332. Count of San Segundo, 333. Wife of the preceding with her three children; 383. *Andrea del Sarto*, Portrait of Lucrezia del Fede, his wife; *Jac. Tintoretto*, 411. Sebastiano Venier, the Venetian general, 412, 419, 414, 417, 429, 434. Portraits; 342. *Pordenone*, Portrait.

Cab. X. *Rubens*, 1606. Marie de Médicis, Queen-Regent of France, 1609. Sir Thomas More (after Holbein), 1610. French princess; *1544. *Rembrandt*, So-called Queen Artemisia, more probably Sophonisba receiving the poisoned cup sent to her by her husband Masinissa (painted in 1634); *A. van Dyck*, 1322. Countess of Oxford, 1323. Prince Henry of Nassau, 1320. David Ryckaert, the painter, *1328. Portrait of an Italian musician, 1330. Portraits of the artist and the Earl of Bristol; *A. Dürer*, *1316. Portrait of himself at the age of twenty-six, a charmingly naïve representation of the features of the master, with a view of a mountainous landscape (1498), 1317. Portrait, painted in 1521 during the artist's visit to the Netherlands; 1398. *Master of the Death of the Virgin (Barth. Bruyn?)*, Old man; *Sir Anthony More* (*A. Mor*; p. lxxvii), 1493. Two women, 1494. Philip II., 1483. Pejerón, the court-fool of the Count of Benavente, *1484. Queen Mary of England, wife of Philip II., one of the painter's master-pieces, 1487. Emp. Maximilian II., 1486. Maria, wife of Maximilian II. and sister of Philip II., 1490, 1492. Portraits, 1488. Princess Joanna of Austria, daughter of Charles V.; 1399, 1400. *Chr. Amberger*, Man and wife (1531).

We return to the Rotunda, whence we enter the adjoining —

Anteroom *(Antesala).* To the right, *Vicente Joanes Macip*, 760, 764. Christ with the Chalice and the Host, 759. Ecce Homo, 749-753. Scenes from the life of St. Stephen, 755. Last Supper, 766. Jesus at Gethsemane, 756. Visitation, 757. Martyrdom of St. Agnes. — To the left, *Spanish Master of the 15th Century*, 2178. Annunciation, 2179. Visitation, 2180. Adoration of the Magi, 2181. Presentation in the Temple, 2182. Circumcision, 2183. Death of the Virgin. *L. Morales*, 852. Ecce Homo, 850 (farther on), Madonna, 2167. Christ between the thieves; *Fr. Pacheco*, 916. St. Agnes, 917. St. Catharine, 918. St. John the Evangelist, 919. St. John the Baptist; *José Antolínez*, 2146. St. Domingo de Guzmán, 2147. St. Peter Martyr.

Long Gallery, First Section *(Galería principal, sección primera).* By the entrance stands one of the fine tables inlaid in Florentine mosaic presented to Philip II. by Pope Pius V. after the battle of Lepanto. On the right, *L. Morales*, 849. Presentation in the Temple, 848. Mater Dolorosa, 847. Ecce Homo; no No. *Carducci* (?), Legends of St. Bruno; 2166 c. *Fr. J. B. de Mayno*, Adoration of the Magi; *J. Ribera*, 983. Isaac blessing Jacob, 990. Holy Trinity, 973. St. Andrew; *Fr. Ribalta*, 946. Pietà, 950. SS. Matthew and John the Evangelists, *947. Angel appearing to St. Francis, in which the colouring is brilliant, and the expression of ecstasy on the ascetic face of the saint is delineated in a masterly manner, 952. A singer; 702. *Claudio Coello*, The Virgin showing the Infant Christ to St. Louis of France. Then, *Murillo*, *866. Youthful Saviour and John the Baptist, usually known as 'Los Niños de la Concha' (the children of the shell), *878, 880. Immaculate Conception, the former, a picture of innocence, representing the Virgin as still almost a child, with large dark eyes and blissful expression (p. lxxxv). In this section are also still-life and fruit pieces by *Pérez* and *Arellano*. 701. *Claudio Coello*, Virgin enthroned, with saints; 699, *M. Cerezo*, Assumption. — To the left, 933. *J. Pantoja de la Cruz*, Nativity of the Virgin. *Dom. Theotocópuli (el Greco)*, Various saints, 2124 f. Bearing of the Cross, 2124 m. Resurrection, 2124. Crucifixion, 2124 ll. Descent of the Holy Ghost, 2124 c. Baptism of Christ, *239. The body of Christ in the arms of God the Father, 2124 b. Holy Family. *Fr. Zurbarán*, 1120. Vision of San Pedro Nolasco, 1133. The Infant Christ asleep on the Cross, 1132. St. Casilda, 1121. The crucified St. Peter appearing to San Pedro Nolasco (brought with No. 1120 from the Mercenarian convent in Seville, p. lxxxi); opposite, 1122-1131. Labours of Hercules. *Velázquez*, 1078. Marianne of Austria, second wife of Philip IV., 1088, 1087. Portraits of the master's daughters (?), early works, 1085. Luis de Góngora, the poet, interesting as a specimen of the master's youthful work (ca. 1620), 1104. Portrait, 1105. Alonso Martínez de Espinar, 1093. Pernía (Barbarossa). *Alonso Cano*, 2149a. Virgin and Child, 668. St. Benedict, 674, 673. Kings of the Goths, 670. Virgin and

Child, 2149b. Crucifixion, 667. St. John the Evangelist in Patmos, 672. Pietà.

On both sides of the entrance to the Saloon of Velázquez, 1109, 1110. *Velázquez*, Decorative views of the Fuente de los Tritones in the park of Aranjuez.

The Saloon of Velázquez, which is entirely devoted to works by that great master, is the most interesting room in the whole gallery (comp. p. lxxxvi; the names of the pictures mentioned in our introduction are here printed in italics). — To the right, 1054. *Adoration of the Magi*, his earliest known work (1619); 1103. Portrait, another youthful work (ca. 1620); 1072. Infanta Maria (?), sister of Philip IV. and Queen of Hungary; 1071. Half-length portrait and 1070. Full-length portrait of the young King Philip IV. (ca. 1627); **1058. *Los Borrachos* (topers), a group of peasants parodying a festival of Bacchus, a well-known masterpiece of his youth (ca. 1628), which, though now somewhat heavy and opaque in colouring, is yet a work of wonderful vitality, exhibiting a marvellous touch in plastic effect (p. lxxxviii); *1073. *Don Carlos*, younger brother of Philip IV. (ca. 1626); — *1059. *Vulcan's Forge*, painted at Rome in 1630 (comp. p. lxxxviii); *1069. *Equestrian Portrait of the Duque de Olivares*, for many years minister of Philip IV. and a great patron of Velázquez (ca. 1640); 1106, *1107. *Views in the Villa Medici*, charming and brilliantly coloured studies, painted by the master during his first visit to Rome (p. lxxxviii); 1086. Portrait of the artist's wife, daughter of Pacheco the painter; 1102. Mars, the god of war (latest period); *1066. *Equestrian Portrait of Philip IV.*; *1068. *Equestrian Portrait of the young Prince Don Baltásar Carlos*, with the Guadarrama Mts. in the distance, the finest example of the colouring of his second period (ca. 1635); *1092. Court Jester, usually known as the 'Actor'; 1076. *Prince Baltásar Carlos* in his sixth year, in hunting costume (ca. 1635); *1055. Crucifixion, showing a conscious and most unusual striving after idealism (1638); no numbers, Diego de Corral y Arellano and his wife Antonia de Ipeñarrieta y Galdos, two pictures bequeathed to the museum by the Duchess of Villahermosa in 1905. — **1060. *Surrender of Breda*, painted in 1647 and widely known under the name of 'Las Lanzas'.

In characterization, colouring, and arrangement this is one of Velázquez's masterpieces, and there is probably nowhere a nobler example of historical painting. An interesting insight into the painter's own way of thinking is afforded by the kindly, courteous, and sympathetic manner in which Spinola, the victor, receives the submission of the unfortunate Justin of Nassau. The official representation of the same event by *José Leonardo* (No. 767, p. 69) shows that there was no warrant for this conception of the scene either in actual fact or in the wish of the king (Philip IV.) for whom the picture was painted.

1074, 1075. *Philip IV.* and his brother *Fernando* in hunting costume (ca. 1628); 1056. Coronation of the Virgin, a singular creation of his latest period, with the glaring illumination of a stormy sunset; 1063. Mercury and Argus, with wonderful chiaroscuro and realistic

flesh-tints; *1090. *Count of Benavente* (ca. 1635); *1091. Martinez Montañés, the sculptor, full of expression and painted in lucid green tones of singular luminosity; 788. View of Saragossa by Velázquez's son-in-law *Del Mazo* (p. xc), painted in 1647 after a riot; the exquisite little figures of Philip IV.'s courtiers are perhaps by Velázquez. Then follow the *Dwarfs* of the court of Philip IV.: *1096. Royal dwarf, said to be Sebastián de Morra; *1099. 'El Bobo de Coria'; *1095. 'El Primo', with a book on his knees, a masterpiece of the artist's middle period (1644); *1098. 'El Niño de Vallecas', two repulsive little creatures but wonderful masterpieces of painting (late period); 1094. ***Buffoon***, surnamed 'Don Juan of Austria', with a starved look, in the rich dress of a prince of the blood. — In the small addition on the N. side: **1062. *Las Meninas*' or 'La Familia', representing Velázquez painting Philip IV. and Queen Marianne, who are seen reflected in a mirror at the back; in front is the little Princess Margaret, attended by her master of ceremonies, dwarfs, and maids of honour ('meninas').

In power of characterization, delicate handling of indoor light, perfection of colouring, and picturesque treatment, this is one of the best works of the master (1656). The cabinet is lighted in the same way as the studio in the picture; the mirror on the E. wall, reflecting the picture, produces a remarkable stereoscopic effect.

Farther on, **1061. '*Las Hilanderas*' or tapestry-weavers of Madrid, a celebrated and finely coloured masterpiece of his last period (p. lxxxix); 1100. *Æsop*, like No. 1101 a delectable type of Spanish low-life (ca. 1650); 1080. Philip IV., in an advanced age; 1079. Marianne of Austria, second wife of Philip IV. (repetition of No. 1078, p. 73); 1097. Dwarf, surnamed Antonio el Ingles, with a bull-dog; 1084. Infanta Doña Maria Teresa, daughter of Philip IV.; *1057. SS. Anthony and Paul, the hermits, with a fascinating and splendidly handled landscape (last period; 1659). In the centre of the room is a fine table with Florentine mosaics.

In the central space in the Long Gallery, opposite the exit from the Saloon of Velázquez: *Velázquez*, 1065. Margaret of Austria, wife of Philip III., and 1064. Philip III., equestrian portraits painted with the aid of older portraits in 1644, long after their death; 1081, 1082. Philip IV. and his second wife, Marianne of Austria, at their fald-stools (painted in the master's latest period); 1077. Philip IV.; 1067. Equestrian portrait of Elizabeth of Bourbon, first wife of Philip IV. Above, Copy after Velázquez by *Fr. Goya*, Boar-hunt in the park of El Pardo (p. 108). 935, *Pareja*, Calling of St. Matthew (p. xc), an interesting painting in the style of the period.

Long Gallery, Second Section *(Galería principal, seccíon segunda).* In the centre are two show-cases containing objects in gold and silver, cut crystal, precious stones, etc., many of which rank among the finest works of their kind. — Right wall, 744. *F. Herrera*, Assumption of St. Hermengild; 2168-2173. *Ant. de Saavedra y Castillo* (p. lxxxii), Scenes from the story of Joseph; 629.

José Antolínez, Ecstasy of St. Mary Magdalen; 2174. *A. Pereda*, Ecce Homo; 914. *P. Orrente*, Adoration of the Shepherds; *Claudio Coello*, 2150c. St. Rosa de Lima crowned by the Infant Christ, 2150d. Apotheosis of St. Augustine; 697. *E. Caxés*, Landing of the English in the harbour of Cadiz. Then follows a series of pictures by *Franc. Goya:* 731, 732. Equestrian portraits of Charles IV. and his wife Maria Louisa, the latter in the uniform of the Spanish Gardes du Corps; 743d. Doña Tadea Enríquez; 743. Infante Don Antonio, brother of Charles IV.; 741. Carlos María Isidro, son of Charles IV.; 739. Maria Josepha, eldest daughter of Charles III.; 742. Prince Lewis of Parma, son-in-law of Charles III.; 740. Francisco, son of the preceding, as a child; 2165a. Holy Family; no number, A cardinal of the house of Bourbon. — On the left wall are farther works by Goya: 734. Combat in the street between Spaniards and French Mamelukes on May 2nd, 1808 (El Dos de Mayo, p. 64), notable for its vivid realism and vigorous conception (p. xcii); 743b. Popular festival on the Pradera de San Isidro; 743c. Family of the Duke of Osuna; 2165b, c. Two *Portraits of a Maja, or girl of the people, reclining on a divan (one nude, the other draped); 733. A picador; 743i. Ferdinand VII. in his royal robes; 2164. Ferdinand VII.; 2164a. Equestrian portrait of General Palafox, defender of Saragossa; 735. Shooting of Spanish citizens by the French on May 3rd, 1808 (companion to No. 734); 2165. Crucifixion. — Of other pictures the following may be mentioned: 1016. *Fr. Rizi*, Auto de Fé in the Plaza Mayor at Madrid, June 30th, 1680; on the right wall, *Vic. López*, 772. Half-length portrait of Goya at the age of eighty (1827), 772a. Maria Christina of Bourbon.

To the right and left of the entrance to the Saloon of Murillo, 2149e. *J. Carreño*, St. Sebastian; 2148a. *J. Cabezalero*, Heavenly trial of a soul for whom SS. Dominic and Francis are pleading.

The **Saloon of Murillo** contains only works by the great Sevillan master (comp. p. lxxxiii; the names of the pictures mentioned in our introduction are here printed in italics). On the right, 894. St. Francis de Paula; 895. Ecce Homo; 863. St. James; 869. *St. Ildefonso* receiving the chasuble from the hands of the Virgin (p. 138); 882-885. Parable of the Prodigal Son (sketches for the pictures at Stafford House in London); 859. *Adoration of the Shepherds;* 862. Madonna and Child, less youthful and coarser than the Virgin with the rosary (see p. 77). *899c. *Dream of the Roman Knight* that led to the foundation of Santa Maria Maggiore at Rome, and 889b (opposite), Interpretation of the dream (slightly retouched), two of the most attractive works of the artist, alike in the colour, the chiaroscuro, and the figures, from Santa María la Blanca at Seville; 891. St. Francis de Paula; 879. Immaculate Conception (half-length figure); 867. *Annunciation;* 860. St. Augustine; 861. *The Portiuncula,* Vision of St. Francis in the Church of the Porziuncula at Assisi, Christ and the Virgin surrounded by angels, on whom

saints scatter roses; 886. The Infant Christ asleep on the Cross; 889. St. Jerome; 865. St. John the Baptist when a child. *899a. *St. Elizabeth of Hungary healing the sick*, known as 'El Tiñoso' (the scald-head; from the Caridad at Seville). The realistic fidelity in the representation of the cripples and lepers is counterbalanced by the artistic handling of the light and by the serene beauty of the royal saint. — 864. Infant Christ with the lamb; 874. Crucifixion; 887. Head of John the Baptist; *870. *La Virgen del Rosario* (Virgin with the rosary), less sumptuous than others of the master's Madonnas, but particularly devout in its conception and treatment; *855. *Rebecca at the Well* with Eleazar, a charming village idyll; 871. Conversion of St. Paul; 890. St. Francis de Paula; *881. *Crucifixion of St. Andrew*, a small masterpiece with fine colouring and treatment of light; *872. *St. Ann teaching the Virgin* to read, representing the latter as a child of twelve years (certainly the portrait of the daughter of a noble house) looking at her mother with intelligent eyes; 856. Annunciation; *854. *Holy Family in the Carpenter's Workshop*, called 'La Sacra Familia del Pajarito' from the bird which the Infant Christ playfully exhibits to the spaniel, an early masterpiece, showing the influence of Ribera; 877. Immaculate Conception; 868. *Vision of St. Bernard;* 875. Crucifixion; 896. Mater Dolorosa, half-length figure. Above No. 899a. is a portrait of Murillo (No. 1044), painted from an engraving, long after the artist's death, by *Al. M. de Tobar.*

Opposite the exit from the Saloon of Murillo, to the right, 1435. *Raph. Mengs*, Adoration of the Shepherds. To the right in the Passages, 806-842. *L. Menéndez*, Still-life and fruit; also pictures by *L. Giordano*, *C. Vos*, *G. Crayer*, *Th. Thulden*, etc. — We next proceed to the last room of the Spanish school, the —

Saloon of Ribera, entirely devoted to works by that master, who settled in Italy at an early age and exerted a great influence on Spanish art (p. lxxx). The most important pictures are: 1004. Ixion; 1005. Prometheus; *980. Mary Magdalen in the desert, of rare beauty in expression, clear and brilliant in colour; 982. Jacob's Ladder; *989. Martyrdom of St. Bartholomew, a work of charming colouring, broad and masterly handling, and vigorous conception, but unfortunately damaged; 1011. Portrait; 999. Youthful St. John; 987. The angel delivering St. Peter from prison; 956-978. Heads of Apostles, studies from Neapolitan models.

Adjoining the corridors between the Saloons of Murillo and Ribera, on both sides, are the **Cabinets of Flemish and Dutch Pictures.**

East side *(Escuela Flamenca).* — Cab. XI. *Jan Fyt*, Vultures and ducks, Still-lifes; *Artois*, Landscapes. — Cab. XII. Still-life and hunting pieces by *Snyders.* — Cab. XIII. contains chiefly works by *Rubens:* *1591. The Graces, an admirable work in his latest manner; 1616-1623. Allegories glorifying the Christian religion and church (school-pieces?); 1607. Equestrian portrait of Philip II.; 1605, 1604. Infanta Isabella Clara Eugenia and her husband Archduke Albert,

Regent of the Netherlands; *1561. Holy Family, a work of his last period, acquired from his heirs; *1608. Equestrian portrait of the Cardinal Infante Don Ferdinand, with the battle of Nördlingen in the background; 1567-1578. The Twelve Apostles (school-pieces?); 1565. St. George and the Dragon, a somewhat baroque composition (ca. 1609). Also, 1441. *G. Metsu*, Dead cock; 1655, 1656. *J. van Ruysdael*, Landscapes. — Cab. XIV. *D. Teniers the Younger*, 1755. 1754. Temptation of St. Anthony, 1747. Archduke Leopold William, Stadtholder of the Netherlands, in his picture-gallery at Brussels, of which Teniers was the keeper, 1729. The smokers (1639), 1731. Kitchen (1643), 1719. Archduke Leopold at a rustic festival (1647); on the window-wall, 1279. *Jan Brueghel*, Flemish fair. — Cab. XV. Works by *Jan Brueghel:* *1228-1232. The Senses, five small and minutely executed landscapes and interiors, with accessories by *Rubens* (1617); 1277, 1278. Village weddings; 1275. Peasants dancing.

West side *(Escuelas germanicas).* — Cab. XVI. Flower and still-life pieces by 17th cent. artists. — Cab. XVII. *J. Jordaens*, 1407. Atalanta and Meleager, *1410. Family group in the garden, a highly attractive and picturesque masterpiece, 1411. Three itinerant musicians, 1405. Marriage of St. Catharine, 1404. Judgment of Solomon; 1502-1505. *P. Neeffs*, Church-interiors; 1217-1220. *A. Brouwer*, Rustic scenes; 1392. *J. D. de Heem*, Still-life; *F. Pourbus the Younger*, 1535. Anne of Austria, wife of Louis XIII., 1534. Marie de Médicis, wife of Henri II. — Cab. XVIII. Hunting-scenes, still-life pieces, and landscapes by *Paul de Vos*, *Adriaensen*, *Boudewyns*, and others. — Cab. XIX. Paintings by *J. Tiel*, *A. Coster*, *F. Floris*, *J. Miel*, and others. — Cab. XX. *Ph. Wouverman*, 1834. Stable, 1828-1833. Hunting-scenes, 1836, 1837. Battle-scenes, etc. *A. van Dyck*, 1333. Pietà, *1335. Betrayal of Christ, a masterpiece of dignity and lifelike vigour, painted in the early period of the master, under the influence of Rubens. 1401. *Honthorst*, Jesus and the doubting Thomas; landscapes by *J. Both*; peasant scenes by *Ostade.*

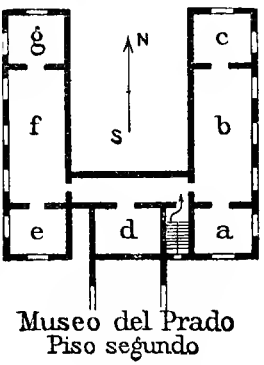
Returning to the corridor we ascend the Staircase to the right to the second floor. On the staircase, 1882a. *Flemish School of the 17th Century*, Celebration of Herod's birthday with the beheading of John the Baptist (the figures are attired in the costume of the artist's contemporaries).

The **Second Floor** is chiefly devoted to works of the **Flemish, French, and Venetian Schools** and includes a series of notable masterpieces. — Turning to the right from the staircase we cross Room b and enter —

Room a, which contains pictures by Rubens and Van Dyck. *Rubens:* *1584. Perseus and Andromeda, finished by Jordaens after the death of Rubens; farther on, *1587. Vintage scene with nymphs and satyrs, a charming fancy in his latest manner; *1614. Rape of Europa, a copy of Titian's painting in the collection of Mrs. John Gardner at Boston, U. S. A. (formerly at Madrid and

afterwards in Lord Darnley's gallery at Cobham); 1560. Holy Family; *1583. Calydonian Hunt, with a splendid wooded landscape; 1566. Rudolf of Hapsburg assisting a priest to cross a river (unfinished); 1586. Diana and her nymphs surprized by satyrs. — *Van Dyck:* 1325. Equestrian portrait of Charles I. of England; 1324. Princess Amelia of Solms; *1327. Count Henry of Berg; 1319. Mocking of Christ; 1331. Portrait; 1321. Cardinal Infante Don Fernando (1634); 1338. Countess Leganes; 1337. Ecstasy of St. Francis; 1318. St. Jerome repentant.

Room b is entirely devoted to *Rubens.* To the right, *1558. The Brazen Serpent, one of the greatest works of the master in the expression of religious enthusiasm, strength and depth of tone, and delicacy of chiaroscuro (ca. 1625-30); **1590. Judgment of Paris, a brilliant example of the artist's masterly treatment of the nude, painted with the most minute care for Philip IV.; *1559. Adoration of the Magi, painted in 1609 after his return from Italy; *1592. Diana and Calisto, a masterpiece (damaged); 1594. Mercury and Argus; 1585. Ceres and Pomona; *1611. The Garden of Love, a festival of patrician families of Antwerp, a work of singular charm, dating from the last period of the master and well known through an early copy in the Dresden Gallery; 1563. Pietà. Also a number of mythological representations, Ganymede, Orpheus and Eurydice, Vulcan, Nymphs and satyrs, Origin of the Milky Way, etc.



Museo del Prado
Piso segundo

Room c. French masters. *Nic. Poussin*, 2036. Wooded landscape, 2040. Landscape with rocks, 2041. David and Goliath; 2042, 2049. Bacchanalian scenes; 2043. Parnassus; 2044. Noah sacrificing; 2050. Wooded landscape; 2054. Ruins. *A. Watteau*, 2083. Al fresco ball, 2084. Fête Champêtre in the gardens of St. Cloud. *Claude Lorrain*, Landscapes, incl. 1986. Finding of Moses, 1987. Scene at Ostia, 1988. Tobias and the Angel, 1989. A hermit, *1992. Morning.

Room d. 530. *P. Veronese*, Martyrdom of St. Genesius; an effective composition with strong and glowing colouring; *456. *Titian*, Adam and Eve, of glowing colour (ca. 1540); 1613. *Rubens'* copy of this picture; *Tintoretto*, 435. Judith and Holophernes, 410. Naval battle, highly effective; several biblical scenes, also portraits. *P. Veronese*, 533. Finding of Moses; *528. Jesus and the Centurion of Capernaum, a work of considerable size and beautiful colouring; 526. Venus and Adonis; *538. The Path of Virtue, a charming allegory; 539. Abraham's sacrifice; 529. Susanna. *455. *Titian*, Venus and Adonis, painted for Philip II.

Room e. 541. *P. Veronese*, Adoration of the Magi; 415. *Tintoretto*, Moses and the women of Midian (Numbers, chap. xxxi); 45. *Leandro Bassano*, Prodigal Son; 540. *P. Veronese*, Holy Family; *Guido Reni*, 265. Magdalen, 257. Lucretia; *Titian*, 483. Diana and Calisto, 482. Diana and Actæon, 490. Christ at Gethsemane; 537. *P. Veronese*, The woman taken in adultery.

Room f. *Guercino*, 249. Susanna, 261. St. James; 148. *Domenichino*, Abraham's sacrifice; *P. Veronese*, 532. Repentant Magdalen, 536. Crucifixion; *Guercino*, 248. St. Peter delivered from prison by the angel, 250. St. Augustine; 260. *Guido Reni*, St. Sebastian; 325. *Palma Giovane*, Conversion of Paul; *Luca Giordano*, 177. Jacob's return to Canaan, 179. Song of Mirjam; *Tintoretto*, Portraits.

Room g contains exclusively works by *Titian:* 466. Prometheus; *458. Danaë, a replica of the picture at Naples, painted for Philip II. by the artist himself; *459. probably an original replica of No. 460 (see below), formerly in the possession of Charles I. of England; *476. 'La Fé', a highly picturesque allegorical representation of Spain as the shelter of the Roman Catholic Church; 477. Portrait of himself, at an advanced age; *460. Venus listening to a young musician.

**451. 'La Fecundidad' or Worship of the Goddess of Fertility. Like No. 450 and the Bacchus and Ariadne in the British National Gallery, this is one of the celebrated series which Titian painted about 1520 for Alfonso I. of Ferrara. The composition is weak, but the picture is glowing with colour, and never were children painted at once so charming and so naïve, so varied and so beautiful, as these rosy and frolicsome putti.

*450. Bacchanalian scene, full of sensuous charm, but much altered in colour; 461. The daughter of Herodias with the head of John the Baptist; 465. Sisyphus. The two portraits, Nos. 480 and 481, are not by Titian; the former is probably by Domenico Tintoretto, the latter by Pordenone.

We return to the staircase and descend to the Saloon of Goya (p. 82), on the groundfloor.

Groundfloor. In the N. and S. wings are a number of rooms with paintings, while the central portion is occupied by the collection of sculpture (p. 82). The rooms in the N. wing are reached from the Rotunda on the principal floor (p. 69) by descending the staircase on the S.W. side. At the foot of it to the left we enter the Salas de Alfonso XII, containing **Early Spanish, Early Netherlandish,** and **Early German Pictures** (comp. pp. lxxii, lxxiii).

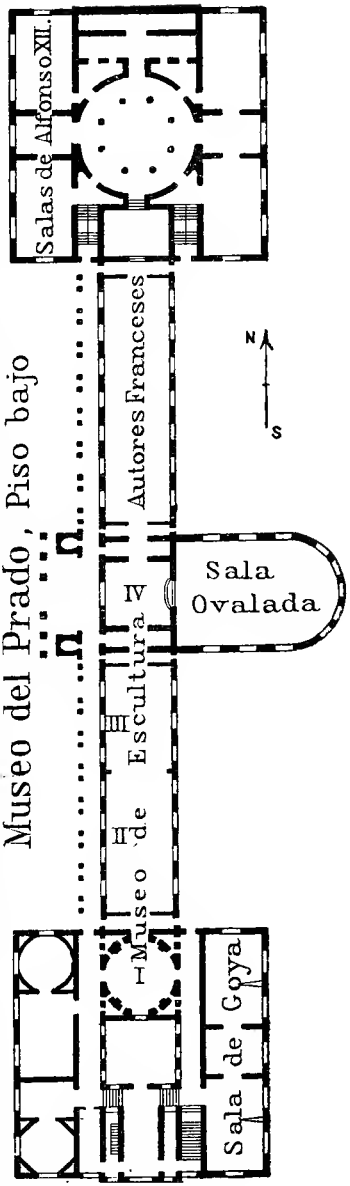
First room. 2139-2148. *Juan de Borgoña* (p. lxxv; wrongly ascribed to Berruguete), Scenes from the lives of SS. Peter Martyr, Thomas Aquinas, and Domingo de Guzmán, original in conception and powerful in drawing and colouring; special notice should be taken of Nos. 2141. St. Peter Martyr preaching at Milan, 2143. Death of St. Peter Martyr, and 2148. Auto de Fé of St. Domingo de Guzmán, the earliest representation of this kind.

2151-2154 i. *Diego Correa*, Scenes from the New Testament and the lives of saints (comp. p. lxxv).

This series shows a somewhat later hand than that of the Master of the Altar of St. Thomas, but under equally strong Italian influence, emanating mainly from Perugino and Albertinelli. No. 2154a., Death of St. Bernard, is especially remarkable.

2155-2160. ascribed to *Fern. Gallegos*. 2184. probably by *Juan de Borgoña*, though according to some critics by *Francisco de Amberes*. No number, *Pinturicchio*, Virgin and Child (fresco). 1818. *Rogier van der Weyden*, Descent from the Cross, one of the numerous replicas of this work (comp. p. 114). On easels: 1291. *Petrus Cristus*, Annunciation, Visitation, Nativity, and Adoration of the Magi; so-called *Master of Flémalle* (p. lxxiii), 1352. Meister Heinrich Werl of Cologne, with St. John the Evangelist, his patron-saint, 1353. St. Barbara (wing of the altar-piece in the Städel Art Institute at Frankfort), 1817a. Marriage of the Virgin; 2188. *Old Copy after Jan van Eyck*, 'The Fountain of Life', a mediæval symbolical composition in the style of the altar-piece at Ghent (comp. p. lxxii). 1351a. *Copy after Hubert van Eyck*, Christ, the Virgin, and St. John the Baptist (half-figures).

Second room. 1171. *Herri met de Bles*, Triptych with the Adoration of the Magi, the Queen of Sheba, and King Herod on his throne; 1353. *Master of Flémalle*, Annunciation. On easels: *14. *Fra Angelico da Fiesole*, Annunciation and Expulsion from



Paradise, and in the predella, Marriage of the Virgin, Visitation, Adoration of the Magi, Presentation in the Temple, Death of the Virgin; 1519. *Patinir*, Rest on the Flight into Egypt.

Third room. To the left of the entrance, 1221. *P. Brueghel the Elder*, Triumph of Death. Opposite the windows, 1175-1180. Pictures by *H. Bosch*; 1304, 1305. *Lucas Cranach the Younger* (not the *Elder*), Charles V. and the Elector of Saxony hunting at the Moritzburg (1544); 1525. *Herri met de Bles* (not *Patinir*), St. Francis in the desert; 1423. *Marinus*, Virgin and Child, in the style of Quinten Matsys; *1314, *1315. *Albrecht Dürer*, Adam and Eve (1507; copies at Florence and Mayence); 2194. *Petrus Cristus*, Virgin and Child in a landscape (no name given). Opposite the entrance, 2189-2193. *School of Rogier van der Weyden*, Large triptych, with the Crucifixion, Fall, and Last Judgment; on the back, the Tribute Money. On easels are some paintings by *Patinir*.

The rooms in the S. wing of the groundfloor are reached by the staircase mentioned on p. 80. On the left is a room which is accessible from the French Room (see below); it contains the bequest of Don Ramón Errazo, including pictures by Madrazo, studies by Fortuny, landscapes, etc. On the right, consisting of several cabinets, is the —

Saloon of Goya, which contains no masterpieces of that great realistic painter (p. 76) but has some interesting decorative paintings of scenes from Spanish life, designed as patterns for tapestry (p. xci; tapestries at the Escorial), and some fantastic paintings (transferred to canvas) from his own house. At the end of the last cabinet are some drawings by Goya on a revolving stand. The collection of drawings is otherwise of little interest.

A **French Room** *(Autores franceses)*, entered from the Rotunda of the Sculpture Gallery, contains four pictures by *Nic. Poussin* (Hunt of Meleager), royal portraits by *J. Ranc*, *C. van Loo*, etc. Adjacent is the room containing the bequest of Errazo (see above).

From the Saloon of Goya the passage to the right leads to the —

***Sculpture Gallery**, which occupies the central rooms on the groundfloor. It consists mainly of works collected in Rome by Queen Christina of Sweden, and brought to Spain by Isabella Farnese, wife of Philip V. (comp. p. 122). There is no official catalogue. The numbers mentioned below are usually written in red upon the works of art, but in some cases they are difficult to find. The director is *Eduardo Barrón*, the sculptor.

Room I (Rotunda). Marble vase, with battles with Centaurs; obelisk presented to Queen Isabella by Pope Pius IX.

Room II. Renaissance Works. To the right and left of the entrance, marble reliefs of Charles V. and his wife Isabella of Portugal, richly framed. Several fine works by *Leone Leoni*, including a bronze statue of Philip II.; *Bronze group representing Charles V. conquering Tunis, or the triumph of Virtue over Rage (below the

loosely worn armour is visible the finely executed nude body); bronze statue of Isabella of Portugal; by the walls, bronze statue of Queen Maria of Austria; marble bust of Princess Leonora, sister of Charles V. and wife of Francis I. of France; marble statues of Charles V. and Isabella of Portugal; alabaster bust of Philip II.; fine tables with Florentine mosaics. By the exit are bronze busts of Don Juan of Austria and the Duke of Olivares.

Room III. In the centre: Bronze statuette of a hovering boy; 56. Replica of the Sleeping Ariadne in the Vatican; *3. Roman of the late-Republican era (called Vespasian); Puteal, with Bacchic scenes. In the centre and by the walls, and also in the following rooms, are a number of bronze copies of well-known antiques, brought from Rome in 1650 by Velázquez. Also on the window-wall: Bearded head with hair dressed like a woman's (Greek?); on the wall opposite: 30. Roman lady of the Flavian period; 24. Roman of the Republic (?); 19. Bust of Cicero, a modern work, upon an antique pedestal.

Room IV (Rotunda). In the centre is a seated marble statue of Isabella de Braganza, by *J. Alvares*. By the walls: *5. Zeus, a Roman copy of a statue of the 4th cent. B.C.; 2. Goddess, after a work of the 5th cent. B.C.; *3. Statue of Poseidon, probably by a Carian sculptor (2nd cent. A.D.). — We pass to the right into the —

Sala Ovalada, which is divided into two long rooms. Right wing: 4. Statue of Leda, 5th cent. B.C.; Two unknown Greeks, the second with bust from another work; *17. Fragment of a statue of a recumbent woman; *Statue of Athena, archaic; *Double-hermes (Aphrodite and Eros?), of the Phidian period; no number, **Statuette of Athena Parthenos*, the best extant reproduction of the chryselephantine statue of Phidias on the Parthenon. Four reliefs with dancing Mænads; 32, 33, 35, 36. Reproductions of the famous statues of the Muses at Thespiæ by Praxiteles (Nos. 56, 57, 63, 64, in the left wing of the room, belong to this series); 34. Statue of a youth in the style of Praxiteles (perhaps to be restored as Hermes holding the infant Dionysos); 29. Barbarian, 2nd cent. A.D.; 28. Venus cowering in the bath; *Venus with the dolphin; Satyr, after Praxiteles; *24. Satyr carrying a kid. — *So-called *Group of St. Ildefonso*, in admirable preservation, probably intended for the decoration of a tomb, though its significance is still doubtful. The figure to the left (which has a head of Antinous from another statue) is in the Praxitelian style, while the torch-bearer is in the style of Polycletus; such combinations of statues of different styles were not uncommon in the 1st cent. B.C. (school of Pasiteles). — Left wing: *Head of a girl from the Bacchic circle, 4th cent. B.C.; Head of Athena, 5th cent. B.C. — Head of Hercules, 4th cent. B.C.; Statue of a sea-goddess (?), 4th cent. B.C.; Torso of a girl; 47. Head of a youth with a helmet, 5th cent. B.C. (the bust with the ægis belongs to another work); *Greek portrait of the beginning of the 5th cent.

B.C.; 105. Helmeted head of one of the Diadochi (?), perhaps from Pergamos; 103. Hercules, 4th cent. B.C.; 99. Unknown Greek; Double-hermes (Epicurus and Metrodorus, known as Thales and Bias); *Colossal bronze head of a youth of the Hellenistic period, probably a portrait. — *Statue of Hypnos, the god of sleep, copy of a celebrated work of the 4th cent.; the right hand originally held a horn whence opiates trickled. — **Diadumenos of Polycletus*, the best extant reproduction of this work (right arm modern); *Statue of Dionysos, 3rd or 4th cent. B.C.; *Statue of a youth, 4th cent. B.C.

c. El Retiro Park. Eastern Quarters of the City.

On the hill to the E. of the long Calle de Alfonso Doce, which extends from the Paseo de Atocha (p. 107) on the S. to the Plaza de la Independencia (p. 84) on the N., lies the 'Parque de Madrid', —

***El Retiro** (Pl. I, K, 7, 8, 9), a pleasure-ground 353 acres in area, with shady walks and alleys, carriage-drives, riding-paths, ponds, fountains, and statuary. There are four main entrances. That opposite the Museo de Reproducciones (p. 66) leads to the former *Jardines Reservados*, a fine parterre with a marble-bust of *Benavente* (d. 1885), a celebrated children's physician. The *Paseo de la Argentina* (Pl. I, 7, 8), with its twelve statues of Spanish monarchs (p. 95), and the wide *Avenida de Mejico*, beginning at the Plaza de la Independencia (p. 84), lead direct to the Estanque Grande. Carriages enter from the Calle de O'Donnell (Pl. K, 6, 7).

The centre of the park is occupied by the *Estanque Grande* (Pl. I, 7, 8), a small artificial lake, surrounded by four water-wheels *(norias)*, on the E. side of which an *Equestrian Statue of King Alfonso XII.* (designed by Grases, the architect), surrounded by a porticus, is shortly to be erected. — The best of the numerous fountains are the *Fuente de los Galápagos* ('tortoises'), the *Fuente Egipcia*, the *Fuente de la Alcachofa* ('artichoke'), and the *Fuente del Angel Caído*, with a statue of the 'Fallen Angel', by Ricardo Bellver. — The Museo y Biblioteca de Ultramar (Pl. I, K, 8; adm., see p. 58) contains objects from the Philippine Islands and other former Spanish colonies. The *Palacio de Cristal* is used for exhibitions. — On the E. edge of the park is the *Casa de Fieras*, with a small *Zoological Garden* (Pl. K, 7, 8; adm. 50 c.). — The broad *Paseo de Fernan Nuñez* (Pl. K, 8) is the scene of the afternoon corso of the aristocracy (5-7; in winter 3-5). In the Plaza de Guatemala (Pl. K, 7) a fine bronze equestrian statue, by Mariano Benlliure, of *General Martínez Campos* (d. 1900) was erected in 1907. — At the N.E. corner of the park is the *Montaña Rusa*, an artificial hill (not accessible). To the S. of this is the *Capilla de San Pelayo*, a Romanesque structure of the 14th cent., the remains of which were brought from Avila and re-erected here in 1896.

The beginning of the Retiro Park dates back to the reign of Philip II., who here built a country-house for his English queen in the style of a

Norman castle. The Conde-Duque de Olivares, the favourite of Philip IV., laid out the present park, the opening of which in 1631 was celebrated in a poem by Lope de Vega. The so-called *Old Palace* (now the Artillery Museum, p. 66), the *Casón de Felipe Cuarto* (p. 66), the ponds, etc., were later creations. In the Palace of El Retiro lived Philip IV., Philip V., the hypochondriac Ferdinand VI., for whose entertainment the opera of Clemenza di Tito was performed in 1747, and Charles III. (till 1764). It was the scene of innumerable extravagant festivals, which swallowed millions of money and gave rise to many biting *pasquinas* and *coplas*. The French and after them the British selected El Retiro for part of their fortifications at the beginning of the 19th century. Ferdinand VII. restored the park.

The **Plaza de la Independencia** (Pl. H, I, 7), surrounded by handsome private residences, is an important tramway-centre (p. 52). In the middle stands the *Puerta de Alcalá*, a triumphal gateway erected in 1778 by Sabatini, the Italian architect of Charles III. The gate was much damaged by the French bombardment on Dec. 3rd, 1808, and still bears the marks of cannon-balls on its outer face. — Four important streets diverge from this plaza: the *Calle de Alcalá* to the E. and W.; the *Calle de Olózaga* to the N.W.; the *Calle de Serrano* to the N.; and the *Calle de Alfonso Doce* to the S.

The Calle de Alcalá (Pl. I, K, 6), skirting the N. side of the Retiro Park, leads past the *Statue of Espartero*, *Duque de la Victoria* (Pl. I, 6, 7), the commander in the first Carlist war and regent of Spain in 1840-43 (d. 1879), and then near the *Plaza de Toros* (p. 55), to (ca. $1^1/_2$ M.) the *Ventas del Espíritu Santo* (Pl. I; M, 4, 5) and other wine-rooms much frequented by the lower classes on summer evenings.

In the Calle de Serrano (Pl. I, 6), one of the chief streets of the fashionable N.E. quarter, is the entrance to the *National Museum* (p. 87).

Parallel with the Calle de Serrano, a little to the W., runs the shady ***Paseo de Recoletos** (Pl. H, 6, 7), which begins at the Salón del Prado (p. 64) and has its name from an old convent. Its site was formerly occupied by the English Cemetery, the celebrated Huerta del Regidor Juan Fernández (the scene of one of Tirso de Molina's comedies), and the garden of the Duke of Medina de Rioseco. The paseo now forms, along with its prolongation the Paseo de la Castellana (p. 93), the most fashionable promenade of Madrid (comp. p. 57). It is flanked on both sides by the villas and palaces of the aristocracy with their gardens. To the left lies the *Convento de San Pascual;* to the right are the *Palacio de Murga*, containing frescoes by Pradilla (no adm.), the *National Museum*, and the *Mint* (*Casa de la Moneda;* Pl. H, I, 6). — In the Calle de Doña Bárbara de Braganza (Pl. H, 6), which diverges to the left, is the *Palacio de Justicia*, formerly a convent of Salesian nuns, erected in 1758 by Ferdinand VI. and his wife Bárbara de Braganza (comp. p. lv).

d. National Library and National Museums.

The Palacio de la Biblioteca y Museos Nacionales (Pl. H, 6) contains the most important collections in Madrid after the Prado Gallery and the Armería: *viz.* the celebrated National Library (see

below), the National Archives (p. 90), the Museum of Modern Art (p. 90), the Natural History Museum (see below), and the National Archæological Museum (p. 87). The building was erected from the plans of *Jareño* in 1866-94. The allegorical figures and the rich sculptural ornamentations of the pediment crowning the W. façade are by *A. Querol.* On the flight of steps in front are seated figures of St. Isidore, the apostle of the Visigoths, and Alfonso the Learned, by *J. Alcoverro;* statues of the Spanish scholars Nebrija (1444-1522) and Vives (1492-1540), by *A. Nogués* and *P. Carbonell,* and of Lope de Vega and Cervantes, by *M. Fuxá* and *J. Vancell.*

In the Vestibule are statues of Charles IV. and his queen, by *R. Barba* and *J. Alvares;* Queen Isabella II. and her consort (p. xl), by *P. del Valle* and *J. Piquer;* Isabella II. with Prince Alfonso, by *A. Vallmitjana;* then, *A. Sola,* Filial love; *E. Martín,* San Juan de Dios carrying a sick man; *J. Alvárez Pereira,* Nestor and Antilochus.

The **Biblioteca Nacional** (adm., see p. 58), founded in 1711 by Philip V., and increased in 1886 by the purchase of the Duke of Osuna's collection of MSS., is one of the most important libraries in Europe. It occupies 35 rooms and contains about 600,000 printed volumes (including 2057 incunabula and 800 editions of 'Don Quixote'), besides 30,000 MSS., 20,000 documents, 28,000 drawings, and 100,000 engravings and woodcuts. Most of the books are stored in a separate building, seven stories high. The general reading-room accommodates 320 readers, while there is another with 12 desks for specialists. Director, *Prof. M. Menéndez y Pelayo.*

The most valuable possessions are exhibited in show-cases. The collection of Autographs includes those of *Lope de Vega, Calderón, Tirso de Molina, Rojas,* and the most prominent Spanish contemporaries of the 'Catholic Kings'. — Among the MSS. (p. lxxi) are the *Codex Toletanus,* or Bible presented to the church of Seville by Bishop John of Cordova in 988; a *Mozarabic Bible,* from Toledo; the *Fuero of Zamora* (1208); the finely illuminated Visigothic *Fuero Juzgo,* from San Isidro in León (10th cent.); the *Poema de los Reyes Magos* and *Poema de Alexandre* (13th cent.); the *Bible of Avila* (13-14th cent.), with wonderful miniatures; the *Siete Partidas of Alfonso el Sabio,* from the treasures of Ferdinand and Isabella; the *Poems of Juan Ruiz,* '*Arcipreste de Hita*' (14th cent.); the *Crónica Troyana* (15th cent.); the *Libro de Agricultura* (15th cent.); the *Tractado de Astrología* by *Enrique de Aragón* (1428); *Petrus Comestor's Historia Scolástica* (15th cent.); *Crónica de España,* by *Juan Fernández Heredia* (1385); *Genealogías de los Reyes de España,* by *Alonso de Cartagena* (15th cent.); *La Crónica Portuguesa de Don Juan I.,* by *Fernán López* (15th cent.), with beautiful miniatures; *Petrarch's Sonette, Canzoniere, e Trionfi* (15th cent.) and *Trionfi* (16th cent.), both with fine miniatures; *Missal of Card. Ximénez* (1503-18); *Dürer's* drawings for the *Triumph of Emp. Maximilian.* — In the Sección de Revistas about 80 Spanish and foreign periodicals are laid out for the use of visitors.

The **Museo de Ciencias Naturales,** or *Natural History Museum* (adm. see p. 58), on the groundfloor of the N. part of the building, with a special entrance from the Paseo de Recoletos (to the right of the flight of steps), was founded as early as 1771 and contains a fine collection of mammalia, birds, insects, reptiles, fishes, molluscs, crustacea, minerals, and fossils. Among the last may be mentioned a megatherium, found in 1789 on the Río Luján near Buenos Ayres, a whale's skull, found at the Pnente de Toledo near Madrid, and meteoric stones from Gnareña (Badajoz; 65 lbs.) and Molina (Murcia; 250 lbs.).

The ***Museo Arqueológico Nacional** (adm., see p. 58) contains prehistoric and ethnographical objects as well as works of the artist and the handicraftsman from antiquity to the present day. There are statues at the door, on the left of Berruguete, on the right of Velázquez. The entrance is at the back, in the Calle de Serrano, and is passed by tramway-lines Nos. 1, 2, 3 (p. 52). Director, *J. Catalina García*. Curator, *Don José Ramón Mélida*. A catalogue is in preparation.

Ground Floor. The N. Wing is devoted to *Prehistoric and Ante-Christian Antiquities*. — Room I. Prehistoric objects in flint and bronze. On the window-wall: Early Iberian baskets, sandals, and other articles woven in esparto grass (p. 315), from the Cueva de los Murciélagos in Albuñol (province of Granada); stalactite conglomerate containing human bones; stone of a dolmen from the Abamia valley, with the scratched outline of a human figure. By the exit: ornaments, domestic utensils, and potsherds from Albuñol. — Room II. Oriental antiquities; Egyptian antiquities; Coptic woven fabrics (4-8th cent. A.D.); stone sculptures and vases from Cyprus, etc. — Room III. Iberian antiquities. By the walls, the objects found in the Cerro de los Santos at Yecla (province of Albacete): monuments under Greek influence, from the 5th cent. B.C. down to the Roman period. These are of limestone, like the early Cyprian sculptures which are also their nearest stylistic congeners. Many of the objects bear inscriptions in an unknown tongue in characters borrowed from the Greek alphabet. Several of these are forgeries. Specially interesting are the numerous votive statues of women (*e.g.* *No. 3500), with vases in their hands and with elaborate ornaments on their heads and breasts. In the middle of the room: 18,529. Bull with a bearded human head (Iberian Sphinx) from Balazote (province of Albacete). In the glass-case behind: *18,453-18,455. Three bronze bulls' heads from Majorca, probably of ancient native workmanship. Next case: 16,743. Archaic Iberian leaden plate with an inscription. Below it: 20,258. Gold ornaments from Llena (Alicante). In the corners of the room are three colossal boars in granite, found near Avila; these, like the bulls' heads from Majorca, were probably ornaments for tombs. In the second glass-case by the left wall are archaic vases from Elche (No. 17,641 the best). At the exit are bronze heads of an old and a younger man. — Room IV. Bronzes. No number, Statuette of Athena, from Siguenza, a local copy of an original of the 5th cent. B.C.; 2939. Statuette of a youth, from Majorca, in the style of Polycletus; no number, bronze cast of a Dancer(?), found in Murcia. The wall-cases contain small bronzes (numerous forgeries): 18,536. Archaic Centaur, of Greek workmanship; 2943. Roman lar; also Etruscan weapons. By the windows, to the right, are the celebrated Roman *Bronze Tables*, with the statutes of the towns of Urso (p. 379), Malaca (p. 384), and Salpensa (p. 426), and a bronze tablet from Itálica (p. 420), with a decree of the Senate

concerning gladiatorial contests. — Room V. Collection of Vases. In the middle, *Vase of Aison the painter, with the exploits of Theseus, of the 5th cent. B.C. Numerous other fine specimens. — We now descend to the North Court. On the pedestals by the walls are sculptures of inferior importance. Some of the mosaics are of doubtful authenticity. In the centre of the court are two round marble *Vases, one with a relief of the birth of Athena, the other (No. 2708) with Bacchic scenes. Among the sculptures by the wall at the end of the court: 2824. Table-support, with a Centaur and a Triton; 2764. Roman head, from Mérida (p. 464), probably of the Republican period; *2839. Sarcophagus with reliefs from the myth of Orestes; *2707. Statue of Dionysos (Bacchus), from a model of the 4th cent. B.C.; 16,793. Archaistic statue of a woman; 2735. Antoninus Pius; 2736. Lucius Verus; 2714. Statuette of a satyr, replica of a Pompeian bronze now in Naples; 2737. Seated statue of Livia (?), 2730. Tiberius, companion-pieces from Pæstum; 2731. Drusus the Younger. — We proceed up some steps to Room VI. Terracotta votive objects from Calvi, in Italy, lamps, etc. — Room VII. Large amphoræ and other clay vessels, including some specimens of the so-called red 'Sagunto Ware'; ancient glass. — We now pass the central court and enter the —

South Wing, which contains the *Early Christian, Moorish, and other Mediaeval Objects* and the *Modern Collections.* — Room I. Visigothic architectural fragments and inscriptions; fine Romanesque capitals; Romanesque font *(pila bautismal)* from San Pedro de Villanueva (11th cent.); early-Christian and mediæval inscriptions, architectural fragments, and sculptures. — Room II. Early-Christian sarcophagi; mediæval and modern tombstones and other sculptures, including (to the right) the kneeling figure of Peter the Cruel (p. 396) from his tomb in Santo Domingo el Real, in Madrid, and, in the middle, the monument of Doña Aldonza de Mendoza (1435). On the walls is a collection of locks and keys, door-knockers (aldabones), door-plates, and nail-heads. — We descend to the South Court, containing Moorish monuments and Christian works in the Mudejar style (p. 1). By the walls are reproductions of Moorish buildings in Seville, Cordova, and Granada. By the N. wall are two Arab astrolabes, one of which is the oldest extant (1067). The glass-cases in front contain a fine collection of Hispano-Moorish dishes. By the W. wall are two gates from the Aljafería in Saragossa, a fragment from the throne-room of the Aljafería, a gate from León, a large *Vase, resembling the celebrated vase of the Alhambra (p. 356), and a basin for religious ablutions from Medînat az-Zahrâ (p. 378), dating from 988. By the S. wall are a wooden gate from Daroca (14th cent.), a cast of the door of the old Capilla del Sagrario in the Cathedral of Seville, and a Moorish *Hanging Lamp, once belonging, according to the inscription, to a mosque built at Granada by Mohammed III. (1305). By the E. wall is a collection of 'azulejos', or glazed tiles.

In the middle of the court are a reproduction of the Fountain of the Lions at the Alhambra; two fountains from Cordova; models of the leaning tower (removed) at Saragossa and the Puerta del Sol at Toledo. — Straight on is Room III. Choir Stalls from the Convent of Paular, near Segovia; forged iron gate from Santa María in Madrid; vestments, retablos, processional crosses, and other objects of ecclesiastical art. By the walls are several carved chests *(arcones)* of the 15th century. In a glass case: Moorish sword; Moorish embroidery, seals, and vessels; Moorish ivory box of the 11th cent.; bronze pail from Granada (14th cent.); keys of Oran, captured in 1509; cap and other garments of the Infante Philip, son of Ferdinand the Saint (13th cent.). — Room IV (left). Astrolabe of Philip II. (1566); altar with 16 scenes from the Passion, enamelled on copper (15th cent.); crucifix of ivory, inscribed 'Ferdinandus Rex Sancia Regina' (11th cent.); finely carved coffers (16-17th cent.); model of the Escorial. By the N. wall is the cloak of the Infante Philip (see above). The cases contain works in ivory, bronze, and other materials, crucifixes, reliquaries, and ecclesiastical vessels of various kinds. In a small wall-case, opened by special request only, are some of the Visigothic ornaments found in 1859 near Guarrazar (Toledo; comp. p. 98). — Room V. The cases contain Spanish porcelain from the old factory at the Retiro, started in 1759 by Charles III. with Neapolitan workmen, and from the Moncloa (with Spanish costumes of the 18th cent.); Sèvres and Dresden china; Wedgwood ware; glass vessels from San Ildefonso (118); bronze sculptures and a majolica dish from Urbino (16th cent.). In the centre is a *Litter of the 18th century. On the walls hang *Tapestries of the 17th cent., with animals and plants in raised work, formerly in the possession of the Duke of Olivares, favourite of Philip IV. — Room VI. Collection of Spanish costumes of the 18th and the beginning of the 19th century. — We now ascend the staircase to the —

First Floor, which contains the **Ethnographical Section* of the Museum. We first turn to the left and enter the North Wing. — Room I. Reproductions of Mexican and Peruvian terracotta vessels. — Room II. Reproductions of Mexican sculptures and of the Maya sculptures in Yucatán and Guatemala (originals in Mexico and Berlin). Among these attention may be specially directed to the large (so-called) 'Aztec Calendar Stone' (end-wall to the left) and the stone tables from Santa Lucía in Guatemala (exit-wall). — Room III. Antiquities of the Tainos, an extinct race that inhabited the Antilles; domestic utensils, pieces of cloth, flint tools, and other objects found in Peruvian tombs; antiquities from Quito, Colombia, Nicaragua, and Mexico. In the middle of the room is a reproduction of a votive monument of the Mexican chief Tizoc. — Room IV. Clay vessels and woven garments from Peru. — Room V. By the walls: Peruvian sceptre (below, to the right) and other articles in gold; Peruvian articles in copper and bronze; Peruvian idols of silver and bronze;

on the N. wall, two ancient Mexican feather-shields. In the middle of the room are two celebrated Maya MSS. (Central America), with a facsimile of a third at Dresden, and also the **Tesoro de las Quimbayas*, or gold objects found in Colombia and presented to Spain in 1892 (idols, vessels, decorated pins and buttons, etc.). The wall-cases contain a collection of figures of popular Mexican types (18th cent.). — Room VI. Objects from South America (Patagonia, Peru, Ecuador) and North America, including a mask-costume of the Nañigos, a negro sect in Cuba (last wall-case on the right); specimens of the industrial products of the modern Indians of Central and South America; old paintings of scenes illustrating the story of the discovery of America; sand-mosaics from North America, with symbolic representations of religious ceremonies. — We now return to the entrance room and proceed, past the Library, to the —

South Wing. To the right of the head of the stair is the Colección Valencia (see below). — Room VII. Turkish, Persian, and Indian works of art; Chinese statues. In the middle is a statue of Buddha, from the temple of Boro-Boudor in Java. — Room VIII. Chinese objects in porcelain, bronze, jade, and ivory; Chinese festal garments; a few Japanese objects. — Room IX. Exhibits from the Philippine Islands (to the right, popular types of the 18th cent.) and the Malay Archipelago (armour). In the middle of the room are *Feather cloaks and helmets from the Sandwich Islands. — Room X. *Collection of Gems.* Among the finest are the famous black *Onyx, with the portrait of a woman and a Greek inscription on the back; a cameo (white opal and blue chalcedony) with the portrait of a Roman lady; and a head of Medusa in milky opal on blue agate. Collection of seals. — Room XI (last). *Coins and Medals.* Among the former are a gold coin of Arsinoë and Berenice (round table at the entrance); a silver coin of Annia Faustina; some Carthaginian drachmæ, half-drachmæ, and double drachmæ, with heads of Hercules and elephants. Among the medals are a bronze medal by Pompeo Leoni with a portrait of Liebana, secretary of Philip II. (diameter $2^1/_4$ in.), and a silver medal of Alfonso V. of Aragón (1449).

Above the cabinets are nine Brussels tapestries with scenes from the life of Christ and the Acts of the Apostles after *Raphael's* designs, a bequest of the Duchess of Villahermosa.

The valuable **Collection of the Condes de Valencia de Don Juan** (entr. see above), presented to the museum in 1905, occupies two rooms. It includes porcelain from the factories of Retiro, Alcora, Dresden, Sèvres, and Capodimonte; bronzes; tables with marble incrustation, from the Retiro; Spanish wrought-iron; carvings; cabinets; embroideries; crystal; enamels; marble sculptures; paintings; royal portraits; tapestries; altar-cloths, etc.

The **Archivo Histórico Nacional**, on the first floor of the N. part of the Palacio de la Biblioteca y Museos Nacionales, contains about 200,000 documents from Poblet (p. 269), Sahagun, and other suppressed monasteries, numerous MSS. from the Cathedral of Avila (among them the Codex of Justinian in a Castilian translation of the 13th cent.), etc.

The ***Museo de Arte Moderno** (adm., see p. 58), on the first floor of the S. part of the Palacio, is dedicated to Spanish painting and

sculpture of the 19th century. This collection is continually being added to, and the order of the pictures is frequently changed. Director, *A. Ferrant;* Curator, *R. H. de Caviedes.*

Staircase. Sculptures: To the right, 46. *F. Moratilla*, Satyr and Bacchus (bronze); 75. *Thorvaldsen*, Pan; 48. *F. Moratilla*, Nymph at the spring; 2. *J. Alvares*, Cupid; 36. *P. G. Lazzarini*, Coquetry; 42. *Medina*, Eurydice; 27. *J. Gandarias*, Boy and duck (bronze). To the left, 47. *F. Moratilla*, Youthful Bacchante (bronze); 80. *V. Vallmitjana*, St. George; 85. *N. Vilches*, Brutus; 13. *R. Barba*, Hermes; 4. *Alvares*, Sleeping Cupid; 31. *J. Ginés*, Venus and Cupid; 24. *J. Figueras*, A savage woman weighing the merits of paganism and christianity.

Room I. Sculptures. 77. *A. Vallmitjana Abarca*, Country girl leading a young bull (plaster); 74. *C. Torregiani*, Veiled bust of Queen Isabella II.; 82. *V. Vallmitjana*, The Queen-Regent María Christina, with the infant Alfonso XIII.; *A. Diaz Sanchez*, The daughters of the Cid; 71. *S. Tadolini*, The slave; 57, 58. *P. Ponzano*, Busts of Queen Isabella II. and her sister the late Duchess of Montpensier; 23. *J. Figueras*, Boy with a torch; 33. *N. Gargera*, Bust of Alfonso XII.; 39. *El Martín*, Bacchante; 18. *J. Gandarias*, Venus and Mars. In the middle: 28. *Gandarias*, Venus; 49. *F. Moratilla*, Faith, hope, and charity; 19. *A. Canova*, Hebe. — On the walls: 691, 692. *J. Villegas*, Young Roman shepherdesses; 686. *P. Rivera*, Recumbent Bacchante; 512. *G. Pérez de Villamil*, The castle of Gancín (Málaga); 640. *A. M. Fabrès*, In the pillory. Etchings by *R. Egusquiza* (Cycle of Parsifal, etc.). Lead-pencil portraits by *F. Madrazo.*

Room II. Paintings. 764. *V. Palmaroj*, Martyrdom of St. Christina; 45. *C. Bernier*, Scene in the Landes (S. France); 706. *P. Sautai*, Vow; 158. *P. Gonzalvo*, Interior of the cathedral of Saragossa; 42. *J. van Beers*, Milkmaid from the neighbourhood of Antwerp; 50. *R. Bonheur*, Lion's head; 432. *V. Manzano*, The regent, Cardinal Ximénez, shows the refractory nobles the newly-raised troops with which he has surrounded the palace (p. 129); 131. *M. Fortuny*, Battle of Wad-Ras (sketch for the picture at Barcelona, p. 242); no number, *Lenbach*, Portrait of Infanta Doña Paz. Also a number of portraits by *F. Madrazo* and *V. López.* — Sculptures: 78. *A. Vallmitjana*, Dead Christ; no number, **Barron*, Nero and Seneca.

Room III. 137. *J. García Martínez*, A garlic-seller; 459. *B. Mercadé*, Burial of St. Francis of Assisi; 566. *E. Rosales*, Death of Lucretia; above, 145. *J. Gärtner*, Destruction of the 'Invincible Armada'; 564. *E. Rosales*, Isabella the Catholic dictating her will; 619. *A. Vera*, Burial of St. Lawrence; 151. *A. Gisbert*, Execution of General Torrijos and his companions (see p. 386); no number, *E. Meifrén*, Ave Maria (Pontevedra); 43. *J. Benlliure*, Halt; 602. *M. Texidor*, Street scene in Barcelona; *J. Casado del Alisal*, 67. La

Tirana, 66. The bell of Huesca (p. 215); 85. *F. Domingo Marqués*, Duel scene in the 17th cent.; 526. *F. Pradilla*, Johanna the Mad by the coffin of her husband, Philip the Handsome; no number, *A. M. Fabrès*, 'La Esclava' (private property of the King); 132. *M. Fortuny*, Queen-Regent Maria Christina and her daughter (Isabella II.) inspiring the government troops to hold out against the Carlists (1837); 618. *L. Vallés*, Joanna the Mad; 485. *A. Muñoz Degrain*, Landscape near El Pardo (p. 108). — Sculptures: *C. Folgueras*, Tickling; 30. *C. Gemito*, Bust of M. Fortuny, the painter; 50. *Moratilla*, Neapolitan fisher-boy (bronze).

Room IV. 758. *Comar*, Rocks; 130. *A. Fillol*, The 'Great Man' of the village; 142. *J. Garnelo*, Death of Lucanus; 623. *M. Villegas Brieva*, War (allegory); *M. Urgell*, 606. Ave Maria, 607. Cemetery; 445. *F. Masriera*, Artist's studio; 20. *E. Alvarez Dumont*, Death of General Churruca (battle of Trafalgar, 1805); *V. Borras-Abella*, Acquitted; 717. *J. Bárba a y Balza*, Emmaus. — Sculptures: 29. *P. Gairad*, Group of children; 72. *A. Tantardini*, Children in the cradle; 51. *C. Nicoli*, Innocence.

Room V. 577. *E. Sala*, The Grand Inquisitor Torquemada induces the 'Catholic Kings' to refuse a present offered by Jewish delegates (expulsion of the Jews from Spain, 1492); 626. *S. Viniegra*, Benediction of the fields; 438. *S. Martínez Cubells*, Peter I. of Portugal compelling his vassals to do homage to the corpse of Inez de Castro (p. 542); 477. *J. Moreno Carbonero*, Conversion of the Duque de Gandía; 121. *A. Ferrant*, Discovery of the body of St. Sebastian in the Cloaca Maxima at Rome; 447. *F. Maura*, Fulvia and Mark Antony; 724. *J. López Mesquita*. Transporting prisoners; 69. *R. Casas*, Execution (garrotting); 569. *J. Ruiz Luna*, Battle of Trafalgar (1805); 769. *S. Viniegra*, Popular festival; 44. *Benlliure*, 'For their country'; 87. *M. Domínguez*, Death of Seneca; 522. *C. Plasencia*, Origin of the Roman Republic; 584. *A. Muñoz Degrain*, The 'Lovers of Teruel' (p. 199); *620. *A. Vera*, Defence of Numantia (p. 197); 475. *J. Moreno Carbonero*, Prince of Viana; 83. *J. Díaz Olano*, August. — On easels: 482. *A. Muñoz Degrain*, Reminiscence of Granada; 741. *C. Vázquez*, Harvest of cactus figs at Granada; 46. *A. Beruete*, Landscape on the Manzanares. — Sculptures: 62. *A. Querol*, Legend ('La Tradición'); 55. *J. Piquer*, St. Jerome (bronze); 20. *A. Carretero*, Lament (bronze); *M. Oslé*, Slaves.

Room VI ('Sala Haes') contains about 200 noteworthy pictures and sketches, as well as numerous drawings and etchings (on revolving stands), mostly of Spain, Holland, and Friesland, by *Carl Haes*, the eminent landscape-painter (b. at Brussels in 1829, d. at Madrid in 1898), and bequeathed by him to the museum. Among the best are: 345. Canal of Mancorbo (Picos de Europa); 344. Frisian landscape; 266. Forest of oaks near Alsasua; 267. Rocky ravine in Aragón; 268. Evergreen oaks (Picos de Europa); 164. Scene near

St. Jean de Luz; 165. El Tajo Colorado (the red chasm) in Aragón; 166. Scene in the environs of the Monasterio de Piedra. — The portrait of Haes is by *F. Madrazo*, the bust by *A. Querol*.

Room VII. 732. *G. Bilbao*, Last refuge; 480. *J. Morera*, Dutch landscape; 24. *F. Amérigo y Aparici*, Right of asylum; *79. *V. Cutanda*, Strike in Biscaya; 583. *M. Santamaría*, Secret correspondence; 726. *J. Francés*, Golden Age; 593. *J. Sorolla*, The wounded fisherman; no number, *F. Cabrera*, To the abyss!; 725. *E. Simonet*, 'He beheld the city, and wept over it'; 355. *R. Hidalgo de Caviedes*, Rhea Silvia; no number, *E. Romero Torres*, Landscape near Cordova; 456. *L. Menéndez*, Vision of St. Francis of Assisi.

Room VIII. 572. *P. Saenz*, Innocence; 573. *A. Saint-Aubin*, Duel; 746. *R. Casas*, Public riots in Barcelona in 1902; no number, *E. Oliva*, Cervantes dedicates his Don Quixote to the Duke of Béjar; *E. Martínez Cubells*, Work, rest, family; 74. *U. Checa*, Invasion of barbarians; 735. *G. Gómez Gil*, Moonlight effect; 733. *J. García Mendía*, A summer cloud; 734. *J. Soriano Fort*, For the last time; 436. *J. Martínez Abades*, Communion on board ship; no number, *Alvárez Sala*, The vow; *M. Hernández*, The eve of May 2nd, 1808. — In the middle: 64. *A. Querol*, Bust of Tullia.

e. Northern Quarters of the City.

The Paseo de Recoletos (p. 85) ends at the Plaza de Colón (Pl. H, 6), which contains a *Statue of Columbus* by Jerónimo Suñol (1885). On the W. side is the palace of the Dukes of Denia. — The **Paseo de la Castellana** (Pl. I; H, 5-2), which begins here, derives its name from a spring which rose here, the water of which, on account of its coolness, Cervantes characterized as 'extremadisima'. To the right of the paseo is the *German Embassy* (No. 4; Embajada de Alemania). — In the N. part of the paseo, beyond the Plaza del Obelisco (Pl. I; H, 3), with its modern obelisk, are an *Equestrian Statue of Marshal Manuel Gutiérrez de la Concha* (1808-74), by Andrés Aleu, and a large and handsome bronze *Monument of Isabella the Catholic*, by Manuel Oms (1883). Adjoining the last, standing in a garden on a height to the right, is the *Palacio de Exposiciones* (Pl. I; H, 2), used for exhibitions of art; while on the left stands the *Colegio Nacional de Sordo-Mudos y de Ciegos* (Pl. I, H, 2; Deaf and Dumb and Blind Asylum; adm. on application, Mon. 9-1 & 2-4). — To the N. the paseo ends at the *Hipódromo* (Pl. I, H, 1, 2; see p. 55).

In the Calle de Claudio Coello is the church of **San Andrés de los Flamencos** (Pl. I, I, 4; restored in 1876), the high-altar-piece of which is a large *Painting by *Rubens* (of his latest period), representing the Crucifixion of St. Andrew in presence of Mary Magdalen and St. George (?). The sacristan lives to the right of the entrance (50 c.; best time for a visit, 1 p.m.). — A little to the

E., at the point where the Calle Lista and Calle Velázquez (Pl. I; I, 4, 5) meet, is a monument (1903) to the *Marqués de Salamanca* (d. 1883), who constructed the first railway in Spain, with a bronze statue by J. Suñol; and at the junction of the Calle Velázquez and Calle Goya is a *Bronze Statue of Goya*, by Benlliure, brought from the Retiro in 1905, with the nude figure of a Maja (p. 76) on the pedestal.

Among the liveliest streets in the N. quarters of the town are the short Calle de la Montera (Pl. F, 7), which runs to the N.E. from the Puerta del Sol (p. 62), and its continuation the Calle de Fuencarral (Pl. F, 6, 5; several tramways), which is about 1 M. in length. — In the Calle de San Mateo (Pl. G, 6), a little to the E., is the *Escuela Superior de Artes é Industrias* (No. 5; Industrial Art School); the building was formerly barracks (Cuartel de San Mateo), in which the military revolts of 1836, 1848, and 1854 broke out. The Calle de San Mateo runs N. to the Plaza de Santa Bárbara and the adjacent Plaza de Alonso Martínez (Pl. I; G, 5), in which stands a *Marble Statue of Quevedo*, the poet (d. 1645), by A. Querol (1902). Thence the Calle Sagasta leads to the Glorieta de Bilbao (Pl. I, 2; F, 5), which has a monument to the statesman *Bravo Murillo* (d. 1873), by Trilles (1902). — Beyond the Glorieta de Bilbao the Calle de Fuencarral ends at the Glorieta de Quevedo (Pl. I; F, 4), where several tramway-lines cross each other (p. 52).

Here begins the broad Calle de Bravo Murillo (tramway No. 20), which ascends to the N. to the **Depósitos del Canal de Lozoya** (Pl. I, F 2; adm., see p. 58), the reservoirs from which Madrid is supplied with drinking-water. They lie on both sides of the street and occupy the highest ground in the city. The *Old Reservoir*, to the left, constructed in 1858, is embellished with a fountain and three allegorical figures referring to the river Lozoya (p. 123), whence the water is derived. The *New Reservoir*, to the E. of the street, completed in 1883, is in the form of a huge vault, 225 yds. long, and 150 yds. wide, supported by 1040 granite pillars. It contains about 40,000,000 gallons of water. A third building will be erected to the N. of the old reservoir.

Beginning at the Plaza de Santo Domingo is the important Calle de San Bernardo (Pl. E, 7, 6; tramways Nos. 3 and 13, see p. 52), in which are the *Ministerio de Gracia y Justicia*, or Ministry of Justice, and the **University** (Pl. E, 6). The latter was removed to Madrid in 1836 from Alcalá de Henares (p. 194) and received the title of *Universidad Central*. Since 1842 it has occupied a building named *El Noviciado*, formerly belonging to the Jesuits.

The Calle San Bernardo proceeds past the new Salesian convent *(Convento de las Salesas)*, the old *Convent of Monserrat*, now used as a prison for women *(Cárcel de Mujeres)*, and the large *Hospital de la Princesa* (Pl. I; E, 5), to the Glorieta de San Bernardo (Pl. I; F, 5), where several tramway-lines cross (Nos. 3, 11; p. 52). This plaza, which is adorned with a bronze statue of the poet *Lope de Vega* (d. 1635), by López Inurria (1902), occupies the site of the notorious *Quemadero*, or place of execution erected by the Inquisition

for the heretics. While the adjoining Calle Carranza (to the E.) was being made in 1868 large deposits of ashes, cinders, and human bones were discovered.

In the Plaza del Dos de Mayo (Pl. I; F, 5), to the E. of the Salesian convent, is the gateway (now enclosed by a railing) of the old *Parque de Monteleón*, where the Spanish artillery officers *Luis Daoiz* and *Pedro Velarde* fell on May 2nd, 1808, in an attempt to expel the French (p. 64).

f. Western Quarters of the City. Plaza de Oriente. Royal Palace and Armeria. Marine Museum. Calle Mayor. Plaza Mayor.

The Calle del Arenal (Pl. F, E, 7) leads to the W. from the Puerta del Sol (p. 62) to the Plaza de Oriente and the Royal Palace. To the left, about halfway down the street, stands the church of **San Ginés** (Pl. E, F, 7, 8; *St. Genesius*), which contains a statue of Christ by *Alfonso Vergaz* and a Scourging of Christ by *Alonso Cano*. The fore-court *(lonja)* formerly served as a graveyard; and the vaults *(bóveda)* under the church (entrance in the Calle de Bordadores) were once frequented by religious flagellants of both sexes.

The Calle de San Martín, beginning opposite the church of San Ginés, leads to the N.E. to two squares lying side by side — to the right the small Plaza de las Descalzas, and to the left the Plaza de San Martín (Pl. F, 7), with its flower-beds. On the S. side of these squares lie the *Caja de Ahorros* (municipal savings-bank), dating from 1838, and the *Monte de Piedad* (municipal pawnshop), founded in 1703. In front of the two buildings are statues of their founders, the *Marqués Viudo de Pontejos* and *Francisco Piquer*. The convent-church of the *Descalzas Reales* (Pl. F, 6) contains the handsome monument of the Infanta Juana, daughter of Charles V., by Pompeo Leoni (p. lxiv).

The Calle del Arenal ends at the Plaza de Isabel Segunda (Pl. E, 7), in which is a bronze *Statue of Queen Isabella II.*, by José Piquer, erected in 1905 and surrounded by flower-beds. Between this plaza and the Plaza de Oriente rises the *Teatro Real* (p. 55).

The ***Plaza de Oriente** (Pl. E, 7), the largest plaza in Madrid, was laid out by Joseph Napoleon (p. 61), who removed several convents, a church, and about 500 houses to make room for it. Its dominant feature is the imposing E. façade of the royal palace, from which it is separated by the *Calle de Bailén* (p. 103). — In the middle of the plaza, surrounded by flower-beds, rises the ***Equestrian Statue of Philip IV.**, executed by *Pietro Tacca* (p. lxiv) of Florence, after a painting by Rubens, and cast in bronze in 1640. The balance of the rearing horse is said to have been secured by filling the hind-quarters with lead. The statue, which formerly stood in a court-yard of the Retiro palace, was erected on its present site in 1844. The reliefs represent the king conferring the cross of Santiago on Velázquez and encouraging the arts and sciences. — The forty-four statues of Visigothic and Spanish kings (p. lxix), which surround this monument, were originally designed to adorn the roof of the palace (like the similar figures in the Retiro, p. 83, and at Burgos and Toledo, pp. 29, 141). The handsome *Fountain*, with its four bronze lions, is by *Francisco Elías* and *José Tomás*.

The * **Royal Palace** (*Palacio Real;* Pl. D, 7), originally designed by *Filippo Juvara* (d. 1735) and erected in 1738-64 by *Giovanni Battista Sacchetti* (p. liv) on a height overlooking the Manzanares from the E., occupies the site of an older palace (begun by Philip II. and destroyed by fire in 1734), which had succeeded the Moorish Alcázar. The massive pile has six stories architecturally treated as forming a rustica base surmounted by a story with Corinthian pilasters, and presents an impressive appearance from all sides. Perhaps the best point of view is the valley of the Manzanares on the N.W. side, where the rapid slope of the ground has been neutralized by immense substructures of solid masonry. The building is in the form of a quadrangle enclosing a court (145 ft. square); it occupies 26,900 sq. yds. of ground, its sides are 500 ft. long, and its height varies from 80 ft. to 165 ft. (including the substructures). At the corners are four massive 'torres'. The entire building consists of granite, with door and window openings and other ornaments in white, marble-like 'piedra de Colmenar'. Its total cost down to 1808 amounted to about 75,000,000 pesetas (3,000,000*l.*). The main entrance is on the S. side, in the Plaza de Armas, which is enclosed by projecting wings.

The Interior of the palace is rarely accessible, even in the absence of the royal family, and then only by written permission obtained at the Intendencia General (p. 58). It was on the *Grand Staircase (Escalera Principal)* that Napoleon said to his brother Joseph 'vous serez mieux logé que moi', and that he exclaimed, laying his hand on one of the white marble lions, 'je la tiens enfin, cette Espagne si désirée'. — The ceiling of the *Salón de Embajadores* or *Throne Room* is adorned with a painting of the 'Majesty of Spain', by *G. B. Tiepolo.* — Another superb room is the *Cámara de Girardini*, designed by the Italian artist of that name in the reign of Charles III. The ceiling is made of porcelain, in Japanese manner. — The *State Dining Room* and the rooms with frescoes by Raphael Mengs, Bayeu, Maella, and others are interesting also. — The *Palace Chapel (Real Capilla de Palacio)*, in the N. wing, contains 16 large columns of dark-grey marble, frescoes by *Corrado Giacinto*, and an altar-piece by *Raphael Mengs.* — Two rooms opposite the sacristy contain the *Relicario de la Real Capilla*, or Royal Treasury of Holy Relics, including many fine antique works of art.

The **Tapiceria** of the palace contains a unique *Collection of Tapestry (tapices)*, mostly of Flemish workmanship, which, however, is shown to the public only on Corpus Christi Day (see p. 58). There are 800 pieces in all. The following are the most noteworthy: Conquest of Tunis by Charles V., executed by *Pannemaker* of Brussels from drawings by *Jehan Cornelis Vermeyen* (ten pieces, two missing); History of the Virgin, on a gold ground (six pieces); Story of David and Bathsheba; Life of St. John; Bearing of the Cross, after *Rogier van der Weyden;* Temptation of St. Anthony, after *Bosch;* Last Supper; The Apocalypse; the Seven Deadly Sins; Life of St. Paul, after *Bloemart.* The publication of a magnificent illustrated work dealing with the Tapicería was begun in 1903.

The **Royal Library**, in the N.E. angle of the palace, contains about 100,000 printed volumes, 5000 MSS. (some of which are very valuable), and the *Archivo de la Corona.* It is shown only by permission from the Intendencia General (p. 58).

On the W. side of the palace lie the **Jardines del Palacio** (accessible in absence of the court, by descending the ramp to the N. of the main entrance, or from the Paseo da San Vicente), generally known as the *Campo del Moro* (Pl. C, D, 7, 8) from the Almoravid Ali Ibn Yûsuf, who pitched

his camp here in 1109. The gardens were laid out by Philip II. in 1556 and after a long time of neglect were restored in 1890 at great expense. In the beautiful grounds are two fountains and the *Acero*, a chalybeate spring.

From the inner palace-yard a covered passage leads below the S. wing to the Plaza de Armas (Pl. D, 7). The S.E. wing of the palace contains the Intendencia and the servants' apartments. A fine view (especially in spring) of the royal gardens, the valley of the Manzanares, and the Guadarrama Mts. is obtained from the arcade on the W. side of the Plaza de Armas. — The new building in the S.W. corner of the Plaza de Armas, opened in 1893, contains the —

****Royal Armeria** (Pl. D, 8; adm., see p. 58), a world-renowned collection of arms and armour. The founder of the collection was Charles V., who enriched the old royal armoury at Valladolid by numerous excellent works of German and Italian origin. Philip II. transferred the chief objects to Madrid and placed them in a building on the site of the present new cathedral. There the collection remained for over 300 years, enlarged by each successive ruler of Spain. The wars with France at the beginning of the 19th cent., the various popular risings, and a disastrous fire in 1884 destroyed many of the contents of the armoury. The arrangement is excellent. An illustrated catalogue (15 p.), by Count Valencia de Don Juan, was published in 1898.

Vestibulo. E 133, 134. Two suits of ancient Japanese armour, presented by a Japanese ambassador to Philip II. (1583) and somewhat injured by the fire (see above). D 59, 60. Shields from the Convent of Oña (12-13th cent.); D 88. Leather shield with feather-mosaic, Mexican work of the end of the 16th cent.; L 1, 2, 5, 9. Remains of standards and banners of *Charles V.;* L 11. Remains of a banner of *Philip II.* and his wife *Mary of England;* L 7, 8, 18. Spanish standards; L. 14, 15. Remains of banners of *Philip II.*

Salón Principal. To the left, by the S. end-wall: A 11, 12. Half field-suit and sword of *Philip the Handsome* (d. 1506); *A 16. Tournament-suit of *Philip the Handsome.* — W. side: *A 17. Tournament-suit of *Philip the Handsome;* A 44. Light field-armour of *Emp. Charles V.* (for the combat on foot at a tournament), by the Augsburg armourer Kolmann (1531). The first case contains morions, shields, campaign-boots, and other relics of *Charles V.* (D 66, 67. Gifts from Ferdinand of Gonzaga, Duke of Mantua; D 63. 'Apotheosis of Charles V.', also of Italian origin; D 2. by Negroli of Milan; J 95. Charles V.'s javelin). Then, *A 188. Field-armour of *Guidobald II., Duke of Urbino.* executed by the Italian Bartolomeo Carpi in imitation of ancient Roman armour. Second Case: D 8, 65, 70, 71. Italian shields (16th cent.); D 68. Shield made by Frawenbrys of Augsburg (1543); I 159. Turkish quiver of ivory (16th cent.); M 9, 10. Turban and armour of the pirate *Khaireddin ('Barbarossa')* taken in the Tunisian campaign (1535). Farther on: *A 129. Armour of *Charles V.* by Kolmann of Augsburg (1538).

Third Case: Weapons and clothes belonging to *Ali Pasha*, the commander of the Turkish fleet at the battle of Lepanto; also a Turkish flag and other trophies; L 16, 17. Banner of the Spanish admiral *Don John of Austria* (d. 1577). Then, A 279. Armour of *Philip II.*, made by Meister Wolf of Landshut. Fourth Case: *D 78, 79. Gala shields (beginning of 17th cent.) presented by the House of Savoy to Philip III.; A 416, 417. Helmets of *Philip IV.* (1648); G 62. Stradiote sabre (beginning of the 17th cent.) presented by the House of Savoy to Philip III. Then, A 369. Armour of *Emmanuel Philibert of Savoy*, Grand-Admiral of Spain (1589-1624). — N. Wall: A 360. Armour of *Prince Philip Emmanuel of Savoy* (1586-1605); Tent of *Francis I. of France*, captured, along with the objects mentioned on p. 99, at the battle of Pavia (1525); A 402. Armour of *Philip IV.*, made in Flanders. — E. wall: 414-420, 408-413. Portions of armour belonging to *Philip IV.*, made in Brussels. Cases 1-3: Consecrated swords presented by the popes, for doughty deeds against the infidels, to John II. and Henry IV. of Castile, Charles V., Philip II., Philip III., and Philip IV.; G 1. State sword of the 'Catholic Kings'. Case 2: Field-mirror of polished steel belonging to *Charles V.* (No. 12 a present from the Duke of Mantua, 1536). Case 3: Battle-axes and maces of *Charles V.* Cases 4, 5: Firearms and cross-bows of *Charles V.*; G 50. Sword of *Diego Hurtado de Mendoza*; G 61. Sword of *Duke Bernhard of Weimar*, who was defeated at the battle of Nördlingen (1634). Case 6: Collection of Toledo blades (p. 146); G 72. Sword of *Don John Joseph of Austria*; G 79. Sword of the *Duque de Olivares* (1587-1645). Case 7: Hunting cross-bows (16-17th cent.). Case 8: K 1, 2. Firearms from Majorca (15th cent.). Case 10: Fowling-piece of *Don John of Austria*, made in Nuremberg; G 125. Sword of the *Duke of Wellington*. Cases 11, 12: Turkish weapons (16-18th cent.). Case 13: Trophies of the conquest of Oran (1732). Cases 14, 15: Muskets made in Madrid in the 18th cent. (Nos. K 145, 156 are breech-loaders). Case 16: Uniforms and other relics of *King Alfonso XII.* (d. 1886).

From the S. wall we return down the middle of the room. Section 1. To the left: Armour of *Charles V.*, for combats on foot and on horseback; A 112. Armour worn by *Charles V.* at the capture of Tunis (1535), made by Mondrone of Milan; A 26, 57, 108. Jousting-armour by Kolmann of Augsburg. To the right: Armour for cavalry and infantry of the 15th cent.; saddlery of the 16-18th centuries. In the middle are two Turkish ship's lanterns, captured at Lepanto. — Section 2. The glass-case on the right contains the **Visigothic Jewellery* (7th cent.) discovered in 1861 at Guarrazar, to the S.W. of Toledo (p. xlv): 1. Votive crown of King Swintila; 2. Votive crown of Abbot Theodosius; 3. Votive cross of Bishop Lucetius. Also: G 21 Sword, and F 159, 160. Spurs of *Ferdinand III. of Castile* ('the Saint'; d. 1252); N 9. Remains of the pall of that king; M 65. Remains of a *Moorish Banner taken at the Battle of Las Navas*

de Tolosa (1212); N 18. Catalogue of *Charles V.'s Armoury*, with drawings, prepared in 1560 for Philip II. To the right, N 10. Travelling litter said to have been used by *Charles V.* Then, Suits of boy-armour: *B 1, 9 made for *Philip III.* (d. 1621); B 14, 13, 4 for *Philip IV.* (d. 1665); B 18, 19 for the *Infante Ferdinand*, the victor at Nördlingen; *B 21 for the *Infante Don Baltâsar Carlos* (d. 1645; son of Philip IV.); Dog's armour for the boar-hunt (16th cent.); *A 274, 275. Field-suits of the *Infante Don Carlos*, son of Philip II., by the Landshut armourer Wolf. To the left are various suits of armour belonging to *Charles V.*, including three (*A 65, 66, 115) by Kolmann of Augsburg, one (A 149) partly made by Burgmair, one made in Italy (A 160; ca. 1543), and remains of the field-suit (A 151, 153) he wore during the campaign in Algiers (1541). — Section 3. To the right: *A 239. Parade-armour of *Philip II.*, by Kolmann (1549); C 11. Milanese armour made by Bernardino Cantoni for *Emp. Maximilian I.*; *A 290. Parade-armour, by Pfeffenhauser of Augsburg, supposed to have belonged to *King Sebastian of Portugal* (d. 1578); C 12, 13. Milanese armour of *Charles V.*; *A 147. Italian parade-armour of *Charles V.* (middle of 16th cent.). Case to the left: Copy of the state-sword of *Francis I. of France*, and blade of a sword-stick of that king; the swords of *Philip II.* (G 47), of *Charles V.* (G 34), of *Gonzalvo of Cordova* (p. 343; G 29), of the *Infante Cardinal Ferdinand*, brother of Philip IV. (G 28), of *Ferdinand the Catholic* (G 31), of *Fernando Cortés* (1485-1547; G 45), and of *Francisco Pizarro* (d. 1541; G 35); also, G 22, Sword of the 13th cent., which belonged to the 'Catholic Kings'; D 11. Crest of *King Martin I. of Aragón* (15th cent.); *D 5, 6. Helmet and shield (Ital.); *D 69. Shield, probably made by G. Ghisi of Mantua; *A 241. Shield, by Kolmann; *D 64. Gala shield of *Charles V.*, made by the brothers Negroli of Milan (1541); *D 3, 4. Gala helmet and shield of *Charles V.* (Ital. works; middle of 16th cent.); *A 292, 293. Gala helmet and shield of *Philip III.*, probably made by L. Piccinino of Milan; *K 12, 13. Fowling-pieces (Nuremberg; 16th cent.). — Section 4. To the left: Armour of *Charles V.*, including a suit (*A 139) made by the brothers Negroli of Milan, and the equestrian armour (*A 164) worn by the emperor at the battle of Mühlberg (1547; see Titian's equestrian portrait of Charles V., No. 457, p. 70). Also, *M 11-17. Weapons of *Elector John Frederick of Saxony*, captured at Mühlberg. To the right, Armour of *Philip III.* (d. 1621) and of *Philip IV.* (d. 1665). In the middle: M 77. Turkish ship's lantern (captured in 1572). — Section 5. To the left: Equestrian armour of *Philip II.*, Nos. A 263, 243, 231 by Wolf of Landshut (1550), Nos. A 217, 218, 222 by Kolmann (ca. 1549). To the right: *A 291. Parade suit of equestrian armour of *Philip III.*, by L. Piccinino of Milan; A 289. Armour of *Philip II.* (gift of the Count of Nieva); A 422. Milanese suit of *Philip IV.*; A 347. Italian armour of *Philip III.*, presented by the Archduke Albert of Austria

(1599); A 338. Armour of the *Duque de Escalona* (d. 1615); A 295. Parts of an equipment of *Alexander Farnese* (d. 1592). In the middle, to the left and right, M. 79, 78. French and Portuguese ship's lanterns, captured by *Alvaro de Bazán* (p. 102) in 1582, at the battle off the island of San Miguel. — On the walls hang tapestry from the Tapicería (p. 96), including four pieces of Brussels tapestry of the beginning of the 17th cent., with scenes from the campaigns of Archduke Albert in the Netherlands.

The new **Catedral de Nuestra Señora de la Almudena** (Pl. D, 8), under construction since 1895 (from designs by the *Marqués de Cubas*) to the S. of the palace, takes its name from the ancient church of the *Virgen de la Almudena* (see p. 60), which stood down to 1869 nearly opposite, at the corner of the Calle Mayor (p. 101).

To the N. of the palace, and entered by No. 2 Calle de Bailén, are the **Reales Caballerizas** (Pl. D, 7), or royal stables (adm., p. 58). The cream-coloured horses from the royal studs near Aranjuez (p. 123), and the '*Jaquitas*' or ponies of Andalusia will attract attention. The *Coach-Houses (Cochera)*, with state carriages of the 17-19th cent., are interesting but not always accessible (fee 50 c.). — Opposite (No. 5) is the W. front of the Ministry of the Marine.

In the little Plaza de los Ministerios (Pl. E, 7) stands a bronze statue of *Antonio Cánovas del Castillo* (p. 16), the statesman, by J. Bilbao (1900). On the N.W. side is the **Senado** (Pl. E, 7; No. 8) or *Senate*, originally an Augustine college. In 1814 it was the meeting-place of the first Cortes; after the return of Ferdinand VII., it was plundered by the mob, and in 1835 it was assigned to the senate. No. 7 is the **Ministry of the Marine,** erected in 1776.

The interior of the Senate (fee 50 c.) is adorned with noteworthy pictures. On the staircase: *J. Luna Novicio*, Battle of Lepánto; *J. Agrasot*, Death of Marshal de la Concha before Estrella (1874; p. 93). In the Salón de Conferencias: *A. Muñoz Degrain*, Conversion of the Visigothic King Reccared; *J. Moreno Carbonero*, Roger de Flor with the Catalonian mercenary troops arriving before Constantinople (1303); *F. Pradilla.* *Surrender of Granada; *F. Jover*, The regent Maria Christina takes her oath to the constitution in 1885 (completed by *J. Sorolla).*

The Ministry of the Marine contains the **Museo Naval**, which is reached by passing through the main doorway, traversing the courts, and proceeding through the door to the right (comp. p. 58). This collection, founded in 1843, includes models and plans of ships, building-yards, arsenals, portraits of Spanish explorers and naval heroes, memorials of the victorious campaigns in America, and representations of important naval battles (Lepánto, Trafalgar).

Further to the N. is the Plaza de San Marcial (Pl. E, 6), a tramway-centre (Nos. 2, 8, 9, 10; p. 52). — To the W., in the grounds of the neighbouring Calle Ferraz (Pl. D, 6; tramway No. 2), rises a *Bronze Statue of Casola, Minister of War* (d. 1890), by Benlliure. On the height to the W. of the Calle Ferraz, which commands an excellent *View of the town and of the Manzanares valley, is the *Cuartel* (barracks) *de la Montaña* (Pl. D, 6).

Following the Calle de Ventura Rodríguez, which diverges to

the N. E. at the Casola monument, and the CALLE DE LA PRINCESA (Pl. I, D, 5, 4; both traversed by tramways No. 21 and 22, p. 53), we reach a marble statue of *A. Argüelles*, the statesman (d. 1844), by J. Alcoverro, where the Calle del Marqués de Urquijo diverges (tramways No. 11, c and d; pp. 52, 53). The Calle de la Princesa ends at the PLAZA DE LA MONCLOA (Pl. C, D, 4), in front of the large prison *(Cárcel Modelo)*, built in 1880. To the left is the new but well kept *Parque del Oeste* with monuments to *Dr. Rubio* (founder of the Instituto of that name, Pl. I, C 2) and to the *Martyres de la Patria*, or soldiers fallen in the Cuban war. Farther on is the *Parisiana* restaurant (p. 51; view-tower under construction), in front of which rises the monument, transferred from the Paseo del Prado in 1901, of *Luis Daoiz and Pedro Velarde* (p. 64), the leaders in the revolt of May 2nd, 1808, a marble group by José Sola. The PASEO DE LA MONCLOA (Pl. I, C, 3, B, 2; tramways No. 21 and 27, p. 53), an avenue lined with pine-trees, runs hence to the N. past the large *Asilo de Santa Cristina* (Pl. C, 3), opened in 1901, to the extensive grounds of the *Moncloa* or *Florida* and the *Escuela de Agricultura* (Pl. B, 2).

From the Plaza de San Marcial (p. 100) a tramway (No. 8) runs along the PASEO DE SAN VICENTE (Pl. D, 7), round the N. station (p. 50), and along the Paseo de la Florida (Pl. I; C, B, 6-4) to the **Ermita de San Antonio de la Florida**. The dome of the church, which dates from 1792, is adorned with frescoes by *Goya* (p. xcii). Opposite the church is the station of the steam-tramway to El Pardo (p. 108). — The Paseo de la Virgen del Puerto (Pl. C, 7, 8) leads to the S. from the Paseo de San Vicente to the *Ermita de la Virgen del Puerto*, on the Manzanares, and thence to the *Puente de Segovia* (p. 62). — A third route leads across the *Puente del Rey* to the **Casa de Campo** (Pl. I, A-C, 6, 7; adm., see p. 58), an extensive royal park on the right bank (only partly accessible), laid out by Philip II. and containing two ponds, several springs, a 'palacio' (close to the river), a church, a pheasantry *(faisanera)*, a Campo Santo, a cow-stable, and the so-called *Pozos de Hielo*, or ice-cellars. On a hill near the large pond rises *La Torrecilla*, a keeper's house commanding a most extensive view of Madrid.

Of the two main streets running towards the W. from the Puerta del Sol (p. 62) that to the S., the CALLE MAYOR (Pl. F-D, 8; tramways Nos. 12, 23, 24, 25, p. 52), is one of the city's chief arteries of traffic. The E. section of it lies within the oldest part of the city, but the W. half intersects the suburb of Santa Cruz. The short side-streets to the left, near the site of the former Puerta de Guadalajara, lead to the spacious —

PLAZA MAYOR, or PLAZA DE LA CONSTITUCIÓN (Pl. E, F, 8), with its fountains and pleasure-grounds. In the centre rises an ***Equestrian Statue of Philip III.**, probably the finest monument in Madrid, modelled by *Giovanni da Bologna* after a painting by Pantoja de la

Cruz and cast at Florence by *Pietro Tacca* (p. lxiv) in 1613. Down to 1848 it stood in the Casa de Campo. — The plaza was laid out at the beginning of the 17th cent., numerous houses in the suburb of Santa Cruz having been removed for the purpose, and was long used for ceremonies and shows of various kinds, tournaments, executions, 'autos de fé' ('acts of faith'), horse-races, and bull-fights. The balconies of the houses served as boxes for the spectators, of whom 50,000 could be thus accommodated. The *Balcón de Marizápalos* was fitted up by Philip IV. for his mistress. The lower stories of the houses are fronted by arcades.

The plaza was inaugurated by a festival in honour of the beatification of St. Isidro, held on May 15th, 1620. A year and a half later *Rodrigo Calderón, Marqués de Siete-Iglesias*, was executed here. In 1622 the square was the scene of several other acts of canonization, including that of *Ignatius Loyola* (p. 17), for which Lope de Vega wrote a drama. The brilliant tournament held in 1623, in honour of the Prince of Wales, afterwards Charles I. of England, was followed by a series of bull-fights and autos de fé. On June 30th, 1680, an auto de fé lasted from 7 a.m. till dusk. Of the 80 accused, 21 were burned on the Quemadero (p. 94). Charles II., his queen, and his court attended this edifying spectacle for twelve hours (comp. Rizi's painting at the Prado, No. 1016, p. 76). Similar spectacles took place in the 18th cent. under the Bourbons. In 1812 the British entered Madrid in triumph, and the constitution of Cadiz was proclaimed. Later it was the scene of several riots and encounters between the militia and the regular troops. In 1873 the Federalists removed the statue from its pedestal and offered it (in vain) for sale. It was re-erected in 1874.

The chief building in the square is the Casa Panadería, now occupied by municipal offices, which derives its name from a bake-house erected here by the magistrates in 1590. The Panadería was rebuilt after the fire of 1672, and its façade was adorned with frescoes from designs by Coello, recently replaced by others by *Martínez Cubells*. — Opposite the Panadería, on the S. side of the square, is the *Casa Consistorial*, also used for municipal purposes.

The short Calle de Gerona leads to the S.E. from the Plaza Mayor to the small Plaza de Provincia, with the Ministerio de Estado (Pl. F, 8), built in 1636 as the prison of the Audiencia and tastefully restored; in 1863-99 it was the seat of the Ministry of the Colonies, and is now that of the Ministry of Foreign Affairs. The interior contains a large staircase and two glass-covered courts, with marble statues of *Sebastián Elcano* and *Columbus*. — The *Calle de Atocha* (see p. 106) runs hence to the S.E., the *Calle de Toledo* (p. 105), close by, to the S.W.

In the W. part of the Calle Mayor are the house in which *Calderón* died (No. 75; comp. p. 61) and that in which *Lope de Vega* was born (No. 82). — To the left opens the Plaza de la Villa, with a bronze statue of *Admiral Alvăro de Bazán* (1526-88), by Mariano Benlliure (1891), and the **Casa del Ayuntamiento** (Pl. E, 8), or *City Hall*, a building of the 17-18th cent., with three towers. The chief features of interest in the interior of the latter are the fine staircase, the *Salón de Columnas*, the *Chapel* (with frescoes from

the life of St. Isidro by Antonio Palomino), and a few autograph writings of Calderón. — To the E., opposite the City Hall, stands the quaint *Torre de los Lujanes* (p. 60), restored in 1880.

At the end of the Calle Mayor, on the right, stands the former *Palace of the Dukes of Abrantes*, now the Italian Embassy; on the left rises the large *Palacio de los Consejos*, containing the *Capitanía General* (Pl. D, E, 8). It was here that the dastardly attempt was made on the life of the king, on May 31st, 1906, as the royal bridal procession was returning from the church (p. 66). The bomb, which struck the horses of the royal carriage, was thrown from the fourth floor of No. 88, to the E. of the Italian embassy. Twenty-eight soldiers and spectators were killed. — In the *Calle de la Almudena*, the name of which recalls the Moorish period ('al-Mudín' being the Arabic word for 'corn magazine'), stood till 1905 the palace of Princess Eboli, well known for the court intrigues which took place there in the time of Philip II.

g. South-Western Quarters of the City.

The S. prolongation of the Calle de Bailén (p. 95), beyond the W. end of the Calle Mayor (p. 102), crosses the Calle de Segovia by a *Viaduct* (Pl. D, 8), 425 ft. long and 75 ft. high, erected in 1873. — Beyond the viaduct, a little to the right, lies the Campillo de las Vistillas (Pl. D, 8, 9), which affords an unexpected and beautiful view of the valley of the Manzanares; in front the new *Seminario Conciliar* (seminary of priests) is conspicuous by its great size. — The Travesía de las Vistillas leads hence to the imposing dome-covered structure of —

San Francisco el Grande (Pl. D, 9). The *Ermita* that originally stood on this site was afterwards replaced by the *Convento de Jesús y María*, and the latter received its present form in 1761-84. A decree converting it into a 'National Pantheon' was passed in 1837 but not acted on till 1869. The 'Comisión de Inauguración' entrusted with the task, however, was unable to trace the resting-places of Pelayo, Guzmán, Cervantes. Lope de Vega, Herrera, Velázquez, or Murillo, and to unite their remains in this monument destined by 'España á sus preclaros hijos'. The remains of the celebrated men interred here in 1869 were subsequently again removed, and since 1881 there are no more tombs here. The church is now used again for divine service. The dome, the lantern, and the portico with its two towers are partially modelled on those of the Pantheon at Rome.

The beautiful doors, with scenes from sacred history and ornamentation in the Renaissance style, were carved by *A. Vareia*.

The *Interior is usually open from 7 to 12 and 3 to 5, but sometimes closed on dull days (best light about 3 p.m.; printed description 50 c.). The nave is adjoined by an apse, containing the high-altar, and by six chapels. The pillars are adorned with figures of the Apostles by *Mariano Benlliure*, *Ricardo Bellver*, and other sculptors. The frescoes on the cupola

and in the chapels are by *Plasencia*, *Martínez Cubells*, *Ferrant*, *Jover*, *Muñoz Degrain*, and other modern Spanish painters. The Sermon on the Mount by *Moreno Carbonero* in the first chapel to the right of the Capilla Mayor, and the Proclamation of the dogma of the Immaculate Conception by *Oliva Rodrigo*, in the first chapel to the left of it, should be noticed.

From San Francisco the Carrera de San Francisco (tramway-line No. 19, p. 53) leads to the N.E. to the Plaza de Moros and the Plaza de San Andrés (Pl. E, 9). In the latter stands the church of *San Andrés*, which dates in its present form from the 17th century. To the N. of it is the *Capilla del Obispo*, erected in 1520 by Gutiérrez de Vargas, Bishop of Plasencia, above the original tomb of San Isidro. It was restored in 1901 and contains a reredos in the plateresque style, by Franc. Giralte and Juan de Villondo (1547), and the tombs of Bishop Gutiérrez (1556) and his parents (1524), all by Franc. Giralte (comp. p. liii).

The former Plaza de la Cebada (Pl. E, 9) has been converted into a large covered market *(mercado)*. Along the E. side of the mercado runs the wide Calle de Toledo (Pl. E, 8, 9), one of the chief arteries of traffic in the S.W. part of old Madrid (tramway-lines Nos. 19, 23, 24, p. 53). — Farther to the N., on the E. side of the street, is the church of *San Isidro el Real* (p. 105). — To the S. is the —

Puerta de Toledo (Pl. E, 10), a freestone-structure with three entrances and embellished with allegorical figures and military trophies on the upper part. It was begun in the Napoleonic period and after many vicissitudes was finally completed in 1827 under Ferdinand VII. The inscription in honour of Ferdinand was torn down by the revolutionists in 1854 and 1868, and the date alone was left uninjured.

The Calle de Toledo is continued by the wide Paseo de los Ocho Hilos, which descends to the S.W., crossing the track of the '*Ferrocarril de Circunvalación*', to the Manzanares and the *Puente de Toledo* (Pl. I, D 11; p. 62; tramway-lines Nos. 23, 24, 26).

By following the Camino Alto de San Isidro to the N.W. from the Puente de Toledo, we reach the celebrated **Ermita de San Isidro del Campo** (Pl. I; B, 11), at which (May 15-30th) is celebrated the 'Romería' described at p. 56. Behind the church lies the **Cementerio de San Isidro**, which contains numerous large mausolea of the aristocracy. In the entrance-court, to the left, are the monumental tombs of *Francisco Goya*, the painter (d. 1825; transferred hither in 1900), *Leandro Fernández Moratín* (d. 1828) and *Juan Meléndez Valdés* (d. 1817), the poets, and *Juan Donoso Cortés* (d. 1853), the man of letters, all of whom died as emigrants in France. A superb View of Madrid is obtained from the plateau in front of the E. entrance of the cemetery (finest towards evening). — In the neighbouring **Cementerio de San Justo** (Pl. I; B, 10), a 'Panteón de hombres ilustres' erected in 1902 from designs by Repullés, the architect, lie the poets *José Espronceda* (d. 1842), *Mariano de Larra* (d. 1837), *Gaspar Núñez de Arce* (d. 1903), and the painter *Eduardo de Rosales* (d. 1873); it contains also the graves of the painters *A. Casto Plasencia* (d. 1890; bronze bust by M. Benlliure) and *Vicente Palmaroli* (d. 1896; bronze bust by Masriera), of the poets *Abelardo de Ayala* (d. 1879), *Ramón de Campoamór* (d. 1901), *Juan Eugenio Hartzenbusch* (d. 1880; son of a German cabinet-maker, who had migrated from Cologne, and author of the

'Amantes de Teruel', p. 199), and of the French marshal *Bazaine* (d. at Madrid in 1888). — In the Carretera de Toledo is the *Cementerio de San Lorenzo* (Pl. I; D, 13). The dead are buried in niches in the wall as in Italy. — The three cemeteries command on bright days magnificent Views of Madrid. — To the S. is the *Cementerio Britanico*, or Protestant Cemetery, Calle del General Ricardos.

Dirty lanes lead to the E. from the Calle de Toledo to the **Rastro** (Pl. E, F, 9), one of the largest rag-fairs in the world, which is also frequented by foreign collectors of antiquities. The scene of busy animation here, extending on Sun. morning from the Plaza del Rastro all along the Ribera de Curtidores to beyond the Ronda de Embajadores, forms a worthy counterpart to the Piazza Navona at Rome as it was in the days of papal rule. At the entrance of the Rastro is a statue (by A. Marinas, 1902) in memory of *Eloy Gonzalo*, a military hero in the war with Cuba (1898); Gonzalo, who set fire to a house occupied by the insurgents, is represented with the petroleum-can under his arm and with a rope round his body by which his comrades were to drag his corpse out of the flames.

In the Calle de Embajadores (Pl. F, 9, 10) is the **Foundling Hospital**, founded in 1572 and known as the *Inclusa* from an image of the Virgin brought from Enkhuizen in Holland. The 'niños', who are placed on the 'torno' at the entrance, remain in the hospital till the age of seven, when they are removed to the *Colegio de Desamparados* or *de la Paz* in order to learn a trade. — Farther on in the same street, to the left, is the *Fábrica Nacional de Tabacos* (Pl. F, 10; adm. on application to the 'conserje'), in which about 2000 hands are employed, mostly girls. Opposite (to the right) stands the *Escuela de Veterinaria*, or veterinary college (Pl. F, 10; adm. on week-days after 3, on application to the porter).

Returning from the Rastro to the N. to the Calle de Toledo, we soon reach the church of **San Isidro el Real** (Pl. E, F, 8), which at present serves as the cathedral. It is an imposing granite building, but has little pretension to architectural effect. The first church on this site, dedicated to SS. Peter and Paul, was erected in the beginning of the 17th cent. by the Jesuits. On their expulsion in 1769 the church was consecrated to St. Isidore 'the Peasant' (San Isidro Labrador, d. 1170; comp. p. 56), the patron-saint of the city, whose bones were brought hither (p. 104). The church contains large decorative paintings by *Claudio Coello*, *Herrera the Younger*, and other artists, and sculptures by *M. Pereira* (p. lxx). Above the high-altar is a Trinity by *Raphael Mengs*.

Side-streets diverge to the E. to the Plaza del Progreso (Pl. F, 8, 9), with a bronze statue of the statesman *Juan Alvárez de Mendizábal* (1790-1853), by José Grajea. The Calle de los Tintoreros, the next side-street to the left, leads to the Puerta Cerrada (Pl. E, 8), a small plaza taking its name from a long-closed ('cerrado') gate, which was removed in 1569. The site of the gate, in the middle of the square, is marked by a large *Cross* of white stone ('piedra de Colmenar'), for which an 'Arca de Agua', or small reservoir, serves as base.

The N. part of the Calle de Toledo is flanked by long arcades and innumerable drapers' shops, in which 'mantas', 'fayas' (sashes),

and jackets of all the hues of the rainbow are offered for sale. The street ends at the *Plaza Mayor* (p. 101).

h. South-Eastern Quarters of the City.

The chief street of the S.E. part of Madrid is the CALLE DE ATOCHA (Pl. F, G, H, 8, 9; tramway-lines Nos. 14, 15, 19, p. 53), which begins at the Plaza de Provincia, near the Plaza Mayor (p. 101). Immediately to the right at the corner of the Plaza de Provincia is the modern Gothic church of *Santo Tomás* (Pl. F, 8). Farther on, to the left, is the building occupied by the *Dirección General de la Deuda Pública* (Administration of the Public Debt). — The Calle de San Sebastián, the next side-street to the left, leads to the Plaza del Príncipe Alfonso (Pl. F, G, 8), in which rises the *Monument of Calderón de la Barca* (1600-1681), by Figueras, erected in 1879. The figure beside the great dramatist is Fame; the reliefs on the pedestal represent scenes from his plays.

The quarter of the city between the Calle del Prado (which begins at the Plaza del Príncipe Alfonso) and the Calle de Atocha contains many **Memorial Tablets** *(lapidas)* to the great Spanish poets. Thus, No. 15 Calle de Cervantes (Pl. G, 8) is dedicated to *Lope de Vega* (1562-1635), 'al fenix de los ingenios'. Below is the inscription Lope himself placed upon his house: 'Parva propria, magna; Magna aliena, parva' ('a small possession of one's own is great; a great possession of another is small'). The house at the corner of this street and the Calle del León was that in which *Cervantes* ('cuyo ingenio admira el mundo') lived and died (1547-1616; pp. 40, 65, 195). A tablet on the Convento de las Trinitarias (Pl. G, 8), Calle de Lope de Vega, marks the spot where Cervantes was buried.

In the Calle del León (Pl. G, 8) lies (No. 21) the building of the **Real Academia de la Historia**, founded in 1738 and since 1865 entrusted also with the care of the national monuments of Spain. The director is the *Marqués de la Vega de Armijo*.

The MUSEUM of the Academy contains the silver *'Disk' of Emp. Theodosius*, a round shield (clipeus) found at Almendralejo (p. 468) in 1847; a Moorish banner, formerly in the church of San Esteban at Gormaz; a reliquary from the Monasterio de Piedra (p. 198), with paintings (1390); a portrait of Vargas Ponce, by Zacarías Velázquez; a collection of coins; and other objects of interest.

The LIBRARY contains about 20,000 printed vols. connected with Spanish history, 1500 MSS., 70,000 documents, 20 vols. of autograph correspondance of Emp. Charles V., and a collection of coins. Among the MSS., many of which come from San Millán de la Cogolla and San Pedro de Cardeña (p. 38), are the *Codex Comes*, with interesting miniatures (744; comp. p. lxxi); the *Originum seu etymologiarum libri XX of Isidore of Seville* (10th cent.); the *Commentary of Beatus on the Apocalypse*, a copy of 1178 (p. lxxi); and the *Apologetica Historia de las Indias*, by *Bartolomé de las Casas* (16th cent.).

The Calle de Atocha next passes two large hospitals (Pl. G, 9), and the *Facultad de Medicina* (Pl. G, H, 9), belonging to the university (p. 94), and ends at the open space in front of the ESTACIÓN DEL MEDIODÍA or *Southern Railway Station* (Pl. H, 9, 10; p. 50), on which several other important streets also debouch. To the N. is the *Paseo del Prado* (p. 65); to the S.W., the *Ronda de Atocha* contin-

ued by the Ronda de Valencia; to the S., the *Paseo de las Delicias*, which leads to the somewhat remote *Estación de las Delicias* (Pl. I; H, 11, 12).

To the E. runs the Paseo de Atocha (Pl. H, I, 9, 10), in which, immediately to the left, is the building of the *Ministerios de Fomento é Instrucción Publica y Bellas Artes*, erected in 1887-97 by R. Velázquez. The allegorical figures above the façade are by A. Querol. In front of the building is a statue of *Claudio Moyano*, the originator of the education act of 1857, by the same artist (1900). — Farther on in the Paseo de Atocha is the *Museo Antropológico* (Pl. H, 9), erected in 1875; it is covered by a dome, preceded by an Ionic portico, and embellished with statues of Michael Servetus and Vallés de Covarrubias, surnamed 'El Divino'. The collections are insignificant (adm., see p. 58). — The Calle de Alfonso Doce (p. 83) diverges to the N. at the Museo Antropológico, and here, on an eminence to the right, stands the *Observatorio Astronómico* (Pl. I, 9), begun in 1790 from designs by Juan de Villanueva (p. 116), but in use only since 1851 (adm. only by permission from the director). Adjacent is the building (1888) of the *Escuela de Ingenieros de Caminos, Canales y Puertos*, an institution founded in 1802.

The Paseo de Atocha ends to the E. at the **Basilica de Nuestra Señora de Atocha** (Pl. I, 10), which has been in construction since 1890. The church, a place of Christian pilgrimage even in the Moorish times, occupies the site of the *Ermita de Atocha* (atocha = esparto grass), which was enlarged in the 16-17th centuries. The new building makes but slow progress; at present work is suspended, and the actual church is not yet begun. Only the belfry and a patio, laid out as a pantheon for famous Spaniards, are completed.

The hall of the pantheon contains the tombs of *General Franc. Xav. de Castaños*, Duke of Bailén (1756-1852), who distinguished himself in the war against the French; *José Palafox*, the defender of Saragossa (p. 252); *J. Gutiérrez de la Concha*, Marqués de Duera (1808-74); *Juan Prim*, Marqués de los Castillejos (1814-70; tomb, of iron and bronze, by the armourer Plácido Zuloaga); and of the statesmen *ntonio de los Ríos y Rosas*, *Cánovas del Castillo* (p. 16), and *Práx. Mat. Sagasta* (1827-1903; tomb by Mariano Benlliure).

The Paseo de Atocha is adjoined by the *Paseo del Pacífico* (Pl. I, K, 10; tramway-lines Nos. 14, 15, see p. 53). — At the corner of the Paseo de Atocha and the Calle de Alfonso Doce (Pl, H, I, 9) is the station of the steam-tramway to Loreto and Vicálvaro ('Tranvía Metropolitano').

To the E. of the Basilica de Atocha, Calle Fuenterrabía No. 2, is the *Real Fábrica de Tapices*, or Tapestry Manufactory (Pl. I, K, 10), which was founded in 1721 by Philip V. outside the Porta de Santa Bárbara and transferred to its present site in 1889. The tapestries and carpets manufactured here have retained their repute to the present day. Visitors are admitted on application.

i. Environs of Madrid.

A steam-tramway runs from San Antonio de la Florida (p. 101; tramway-lines Nos. 4-8) six times daily in 40 min. (fares 1 p. or 60 c.) to the little town of **El Pardo**, on the highest point of which stands a *Royal Hunting Château* (Palacio Real), built by Charles V. in 1543 and rebuilt by Charles III. in 1772. The château contains frescoes by Gasp. Becerra, Bart. Carducho, Bayeu, and other painters, tapestry after drawings by Teniers, Goya, and Bayeu, a small theatre, and a chapel with a Bearing of the Cross after Ribalta. The extensive *Park* contains beautiful evergreen oaks.

A steam-tramway plies from Cuatro Caminos (tramway-line No. 17) to *Tetuán*, *Chamartín*, and *Fuencarral*. At Chamartín is the palace of the Duke of Osuna, now a Jesuit seminary, in which Napoleon I. resided at the end of 1808.

The villa-colony of *Pozuelo* (p. 48) is much frequented in summer.

9. Excursions from Madrid.

a. Escorial.

31 M. Railway (pp. 48, 47) in 1¼-2 hrs. (fares 6 p. 15, 4 p. 60, 2 p. 80 c.). Return-tickets are issued available for the day of issue only, except on Sat. and on the eve of festivals, when they are valid for three days. — The library and pantheon are closed on Sun. and festivals (see below).

Escorial. — The **Railway Station** lies in *Escorial de Abajo*, or the lower village.

Hotels. *Hotel Reina Victoria (Pl. d), a new first-class house opened in 1903, with fine view. — Less pretentious: Hotel Miranda (Pl. a), Calle Florida Blanca, pens. 11 p.; Hot. San Lorenzo (Pl. c), pens. 8 p.; Hot. Nuevo (Pl. b), Calle Peguerinos, well spoken of, D. 3½, pens. 7-8 p. The hotels are in *Escorial de Arriba*, or the upper village.

Omnibus between the station and the upper village in connection with all the trains (fare 50 c.).

The **Chief Sights** of Escorial may be visited in one day. Hours of admission: *Library*, daily, except Sun. and holidays, 9-12 (winter 10-12) and 2-4; **Church*, 6-4 (best time, especially for the sacristy, p. 113, 10-12.30); *Pantheon*, daily, except Sun. and holidays, 10-12.30; *High Choir*, week-days 11-12.30, Sun. and holidays 11.30-12.30; *Cloisters* and **Chapter House*, 1.30-3.30; *Royal Palace*, daily, 11-3 (summer 11-4); *Casita del Príncipe*, daily, 1-4, in summer 3-7. — Admission to the library and church is free; in other cases a single visitor pays a fee of 20-30 c. in the different rooms (a party 1-2 p.). — Guides (useless) may be had through the hotel-keepers: Intérpretes (interpreter), 1-3 pers. 5, 4-7 pers. 7½, 8 or more pers. 10 p.; Guías, 2½, 4, or 6 p.

The village of *Escorial* consists of two parts: the old village of *Escorial de Abajo* (3030 ft.), lying to the E. of the rail. station, and the upper village of *Escorial de Arriba* (ca. 3280 ft.), situated on a S. spur of the Guadarrama Mts. and containing 3000 (in the parish 5800) inhabitants. The latter, which is a favourite summer-resort of the Madrileños, is about 1 M. to the N.W. of the rail. station, whence it is reached either by a shadeless road or by a somewhat shorter

ESCORIAL
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Metros
Escorial de Arriba
Calle del Rey
Mercado
Calle Pegueriños
Pl. d. Ayunt.
Teat.
Calle Florida Blanca
Correo
Esc. Ingen. d. M.
Calle de la Parada
Casa de la Compañía
Plaza del Monasterio
Monasterio de San Lorenzo
Port. prin.
Calle Larga
Jardines del Príncipe
Casita de Abajo ó Casita del Príncipe
Estación
Escorial de Abajo
Plaza de Toros
Ayuntamiento
Pl. del Ayuntam.
Fuente
Madrid
Avila
N
S
Casa de Arriba y Silla del Rey
Fuente de los seminaristas

footpath, both skirting the Jardín del Príncipe (p. 115). The name Escorial comes from the refuse *(escorias,* Lat. *scoriae)* of its abandoned iron-mines.

The upper village owes its existence to the foundation of the **Real Sitio** or **Real Monasterio de San Lorenzo del Escorial.** As the story goes, Philip II. vowed, during the battle of St. Quentin, fought on the day of St. Lawrence (Aug. 10th), 1557, that he would build a convent to this saint, a Roman soldier and martyr of Spanish birth, in compensation for the necessary destruction by the Spanish artillery of a church dedicated to him. As a matter of fact the battle of St. Quentin was won by Duke Emanuel Philibert of Savoy, and Philip did not reach the field till all was over. It is, however, quite credible that this victory may have induced Philip to add a convent to the burial church which he was bound to erect by his father's will; while the deep impression made on him by the much wondered at and much lauded renunciation by Charles V. (d. 1558) of a crown for the cloister (1556) may have suggested the idea of combining a country residence for himself with the new monastery. After a search of two years the spot uniting the desired qualities of solitude and comparative proximity to Madrid was found above the village of Escorial. *Juan Bautista de Toledo*, an eminent architect who had studied in Naples and Rome, was summoned by Philip in 1559 to carry his plans into effect; but this artist died in 1563 after superintending the preliminary operations and laying the foundation-stone. No less eminent was his successor *Juan de Herrera* (p. liv), who had learned his art in Brussels, accompanied Charles V. in his Italian campaigns, and followed him with his body-guard to the monastery of Yuste, after which he had acted as assistant to Juan Bautista. Philip II. himself, however, was largely responsible for the building. Not only was the general idea his, but he coöperated with the architects in making the plans and sketches, he decided technical questions, he selected native and foreign artists to assist in the work, and he kept a sharp eye on every department and every worker. The building was carried on with extraordinary rapidity. The cross was placed above the dome in 1581, and on Sept. 13th, 1584, the final stone was laid in position. The Pantheon, or burial-vault, was, however, finished by Philip's grandson, Philip IV. The total cost of the structure is estimated at 16,500,000 pesetas (660,000*l.*).

According to the popular notion, the ground-plan of the Escorial represents the gridiron on which St. Lawrence suffered martyrdom, the royal palace standing for the handle. The style is that of the late Renaissance of N. Italy and Rome, which seeks for effect by its proportions alone. The Doric order is the one preferred. The huge wall-surfaces are destitute of ornament and broken only by small windows. The material used is the whitish-grey granite of Peralejos. Thus the Escorial, one of the most remarkable edifices of all time, seems to grow organically out of the stony sides of the Guadarrama

Mts., and resembles, except in its majestic façade with its three well-ordered doorways, a fortress or a prison. For the decoration of the interior Philip caused his ambassadors in Rome, Florence, and Genoa to search for painters. The most eminent of those who responded to his invitation were *Fed. Zuccaro*, *Luca Cambiaso*, and *Pellegrino Tibaldi.* The most prominent of the Spanish artists employed was *Juan Fernández Navarrete* of Logroño. Comp. p. lxxvi.

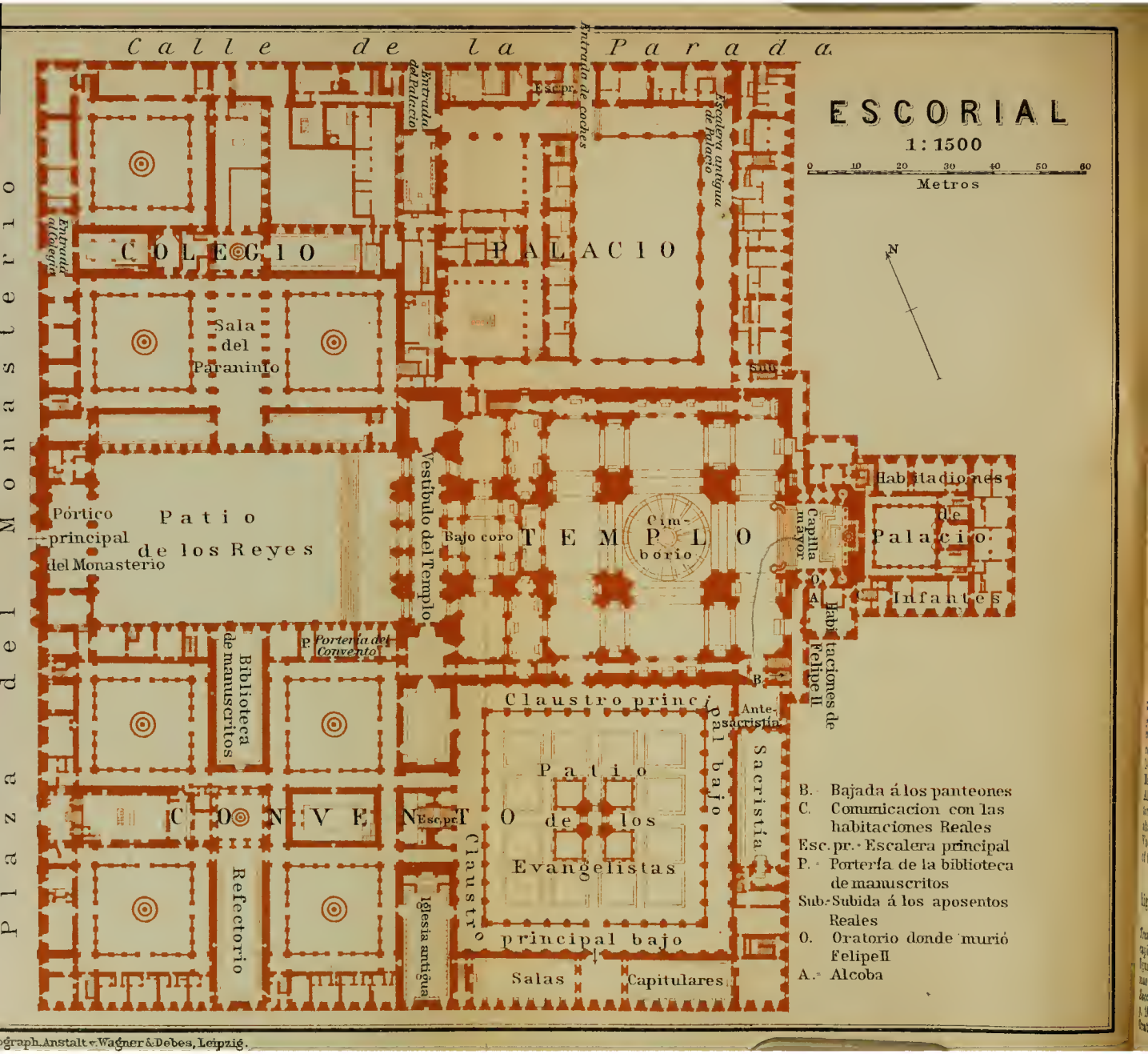
'The Escorial is an example of what the will can, and what it cannot do. It has been said that will is all-powerful; within certain limits this is true, but it is impotent to create one work of genius. This divine spark is lacking in Philip's creation. He had the misfortune to belong to an age which was gifted neither with creative power nor with taste, and which was above all but little adapted for the production of a monument of high religious art. Thus a rigid geometrical design was impressed on the whole, while it was executed in a style which its contemporaries termed noble simplicity and its admirers majesty, while the taste of today finds it only repulsive dryness. Finally, the way in which the royal builder prescribed the most minute detail; his restless and omnipresent superintendence; his often niggling criticism; his sombre habit of docking the designs submitted to him of all that seemed over-rich or too ostentatious — these and other similar causes could not but paralyse the joy of creative energy .... Without freedom neither beauty nor truth is possible. The spirit of stern etiquette, which Philip impressed on the Spanish court and which proved so pernicious to the mental forces of his successors, looks at us with petrifying effect from his building. And the great charm of the Escorial, as forming as it were a part of the landscape in which it is set, was one not contemplated by its builders' ('Philip II. als Kunstfreund', by *C. Justi*).

'The grand and gloomy fabric towers over the rocky desert — a monument of solidity — too melancholy to be proud, too dignified to be defiant, but calmly conscious of its iron strength, and impressing beholders with a conviction of its indestructability. .... It seems to stand with sullen determination there where it was placed in the very heart of the *sierra* — stone of its stone, and strong of its strength, a giant among giants; for, strange to say, its proportions suffer no diminution from the lofty objects with which it is surrounded' ('Cosas de España', by *Mrs. Pitt Byrne*).

See also 'The Escorial', by *A. F. Calvert* (Spanish Series; London, 1907).

The immense building lies on a dish-like depression made level by the aid of huge substructures of masonry and forms a rectangle measuring 675 ft. from W.N.W. to E.S.E. and 530 ft. in width, with four towers at the angles. The kernel of the rectangle is formed by the *Templo* or church, the dome and towers of which rise high above the neighbouring buildings. The church is adjoined on the S. by the cloisters, with the sacristy and chapter-rooms; on the W. by the entrance- court; and on the E. and N. by the royal apartments. In all there are said to be 16 courts *(patios)*, 40 altars, 2673 windows (of which 1562 open on the courts), 1200 doors, 86 staircases, and 89 fountains. The total length of the corridors is about 100 M. — Since 1885 the Escorial has been in the hands of the *Augustines (Agustinos Calzados)*, who manage the *Colegio de Alfonso Doce* in the N.W. part of the building.

The Main Entrance *(Pórtico Principal)*, on the W., is constructed of huge blocks of stone. Above is a granite *Statue of St. Lawrence*, 13 ft. in height, by J. B. Monegro; the head and hands are of white



ographisch-Anstalt v. Wagner & Debes, Leipzig.

marble, and the gridiron in the saint's right hand is of gilded bronze. — Through the VESTIBULE, the door to the right within which leads to the Library of Printed Books (p. 114), we reach the —

PATIO DE LOS REYES, a court 203 ft. long and 118 ft. wide, enclosed by large buildings. A few steps lead up to the —

***Church,** the façade of which is flanked by two towers, each about 230 ft. high. On Doric columns above the cornice stand six statues of 'Reyes de Juda' *(Jehoshaphat, Hezekiah, David, Solomon, Josiah,* and *Manasseh).* Each figure was carved by J. B. Monegro out of a single block of granite; the heads and hands are of white marble, the crowns and sceptres of gilded bronze. The church is surmounted by a dome and lantern, over which are piled, one above another, a fluted pyramid 26 ft. high, a hollow ball $6^1/_2$ ft. in diameter, and (lastly) a cross, the top of which is 312 ft. above the floor of the church. — The main door is opened only for royal personages. Visitors usually enter by the door on the left or by the door in the right corner, which leads to the cloisters. They first find themselves in the dark *Coro Bajo*, or lower choir, beneath the Coro Alto (p. 112).

The church is built, on the model of the original plan of St. Peter's at Rome, in the form of a Greek cross. The nave and aisles are covered with very flat, and therefore bold vaulting. Over the intersection rises a dome *(cimborio)* 295 ft. high, constructed entirely of granite, and resting on four massive piers, each about 105 ft. in circumference, and on the arches connecting the piers. These dimensions are extraordinary; and 'it taxes the imagination to realize that we are here simply in one fraction of a building'. Amid the formal harmony, where each proportion has the force of a mathematical law, the 40 altars, and still more the large frescoes on the vaults, seem almost an impertinence. The handsome flooring is of white and grey marble.

The *Altars*, some of which are adorned with valuable paintings, are placed against the piers and in the various *Chapels.* — Eight of the compartments of the vaulting are adorned with FRESCOES by *Luca Giordano*, representing the following scenes: Vault 1 (N.E.), Annnnciation, Conception, Nativity, Adoration of the Angels and the Magi; Vault 2 (S.E.), Israelites in the wilderness; Vault 3 (N.W.), Triumph of the Church Militant; Vault 4 (W. end of central aisle), Last Judgment; Vault 5 (S.W.) Allegory of the Immacnlate Conception; Vault 6 (middle of S. aisle), Victory of the Israelites over the Amalekites; Vault 7 (to the left of the high-altar and above the altar of St. Jerome), Condemnation of St. Jerome; Vault 8 (in front of the capilla mayor), Death, Burial, and Assumption of the Virgin.

The *CAPILLA MAYOR, reached by a flight of steps, contains the high-altar, the so-called oratories, and several interesting tombs.

The retablo of the **High Altar,** 98 ft. in height, executed by *Giacomo Trezzo* of Milan, consists of the most costly varieties of marble. The capitals and bases of the columns are of bronze gilded. The 15 gilt-bronze figures and the medallions are by *Leone* and *Pompeo Leoni*, two Italian masters (p. lxiv). The paintings are by *Pellegrino Tibaldi* and *Federigo Zuccaro.* Behind the altar lies the foundation-stone ('la primera piedra', p. 109) of the church. — To the right and left of the altar are the **Oratorios**, four low chambers of black marble. Above these are the

Entierros Reales, in two groups with kneeling **Bronze-gilt Figures* by *Pompeo Leoni*. On one side are *Charles V.*, *Queen Isabella* (mother of Philip II.), their daughter *Maria*, and Charles's sisters *Leonora* and *Maria;* on the other side are *Philip II.*, his fourth wife *Anna* (mother of Philip III.; to his right), his third wife *Isabella* (behind him), and his first wife *Maria of Portugal*, with her son *Don Carlos* (these two to the right of Isabella).

We turn to the right to the *Bajada á los Panteones* (Pl. B), or entrance to the Pantheon. A granite staircase of twenty-five steps descends to the first landing, with the entrances (on the right) to the Panteón de los Infantes (see below) and (on the left) to the *Pudridero*, a chamber in which the bodies of royal persons are kept for five years before removal to their final resting-place. We then pass through a door of Toledo marble and descend another flight of thirty-four, somewhat slippery, marble steps.

The *Panteón de los Reyes, or burial-vault of the Spanish monarchs, was constructed by Philip II. immediately under the high-altar, so that mass might be said daily over the royal remains, but was not completed till 1654. When the priest elevates the host he is standing exactly above the dead kings. It is an octagonal vault, about 33 ft. in diameter and about the same in height. As Philip planned it, it was of a suitable and impressive simplicity, but his successors spoiled the effect by overloading the sombre chamber with marble and gold. Opposite the entrance is the high-altar, with a crucifix of gilded bronze by *Pietro Tacca*. To the left of the altar are four rows of niches in which the kings of Spain are interred; to the right are similar niches for the queens. All contain sarcophagi of black marble, with inscriptions in gilded letters. Philip V. (comp. p. 121) and Ferdinand VI. and their wives are buried elsewhere. Only a few of the 26 sarcophagi are still unoccupied. — The *Panteón de los Infantes is the burial-vault of the royal princes and princesses and of those of the queens whose children did not succeed to the throne. Among those buried here are *Leonora* and *Maria*, sisters of Charles V.; *Elizabeth of Valois; Maria of Portugal* and her son *Don Carlos; Baltâsar Carlos*, son of Philip IV.; the *Duke Louis Joseph of Vendôme*, great-grandson of Henri IV; and *Don John of Austria*, transferred hither from Namur in 1579.

A door in the S.E. corner of the church, adjoining the staircase to the Panteón, leads to the Ante-Sacristía and the Sacristía (see p. 113). A staircase in the passage to the Ante-Sacristía leads to the Coro Alto, or High Choir, which is at the W. end of the church, above the Lower Choir (p. 111). It was here that the monks assembled for their devotions, in which Philip II. often shared. His seat was the last in the S.W. corner, adjoining a private door, through which, during the vesper service on Nov. 8th, 1571, a messenger announced the victory of Lepănto (Oct. 6th), which saved Europe from the Turks. The king, who was already informed of the victory, continued his devotions as if nothing had happened; but at the end of the service he ordered the Te Deum to be chanted. On April 14th and

15th, 1587, Philip attended the solemn notturno and requiem held here in honour of Mary Stuart. — The simple but beautiful choir-stalls were designed by *Herrera*. The large lectern and the rock-crystal chandelier should be noticed also. The frescoes on the walls and ceiling, by *Cincinnati* and *Luqueto*, are without merit. — Adjoining are the *Antecoros*, containing a statue of St. Lawrence and frescoes by *Luca Giordano*. The *Librería del Coro* contains 219 colossal choir-books of parchment, some of them over 3 ft. high and $5^1/_2$ ft. across when open, finely bound and embellished with miniatures by the monks *Andrés de León* and *Julián de la Fuente*. To the W. of the Coro Alto is a small room containing a large and celebrated marble crucifix by *Benvenuto Cellini*, bearing the inscription: *Benvenutus Celinus civis Florentinus faciebat 1562*. It was presented by the Duke of Tuscany to Philip II., who is said to have caused it to be carried on men's shoulders all the way from Madrid (1576).

We now return to the *Ante-Sacristía*, whence we enter the **Sacristia**, a fine chamber 95 ft. long and 26 ft. wide, with some pictures and mirrors. The ceiling is frescoed by *Nic. Granello* and *Fabricio Castello*. At the S. end of the room is the *Retablo de la Santa Forma*, containing a host (Santa Forma) which is said to have bled when trampled on by Zwinglian soldiers at Gorcum in Holland (1525). It was sent to the relic-loving Philip by Emp. Rudolph II. of Germany. The large *Painting by *Claudio Coello* (p. xci; 1690) which conceals the Santa Forma, represents its solemn deposition in this sacristy. The heads are all portraits, including Charles II. (kneeling), the Dukes of Medinaceli and Pastrana, the historian Santos (the prior with the 'custodia'), and others. In the lower left corner is the painter himself, who devoted seven years' labour to this picture. — Behind the altar lies the *Camarín*, a richly decorated chamber, built by *José del Olmo* and *Francisco Rizi* in 1692 and containing a 'custodia' for the Santa Forma, presented by Queen Isabella II. On Sept. 29th and Oct. 28th the altar-piece by Coello is drawn up and the Santa Forma exhibited to the public.

We now return through the Ante-Sacristía to the **Lower Cloisters** *(Claustro Principal Bajo)*, surrounding the *Patio de los Evangelistas*, a court 150 ft. square, which is so called from the statues by Monegro. In the middle is a *templete* or small temple. The frescoes have no artistic value. — The S. side of the cloisters is occupied by the **Chapter Rooms** *(Salas Capitulares)*, with a small *Collection of Paintings*, which deserves careful attention even though many of its chief treasures have found their way to the Prado. Comp. p. lxxvi.

Central Room. *Bosch van Aeken* (El Bosco), Two triptychs: Adam and Eve, the Fall and the consequences if it; and Scourging and Mocking of Christ (portrait of the painter, the constables being contemporary colleagues of his); *Coxcie*, Annunciation, Nativity; *J. Patinir*, St. Christopher. — In the middle is a gilt-bronze angel (Evangeliarium) by J. Simon of Antwerp (1571). — We then proceed to the right to the Sala Vicarial. To the right: *Seghers*, Flower-pieces; *Paolo Veronese*, Annunciation; *Velázquez*, *The blood-stained coat of many colours brought by Joseph's brothers as a proof of his death

to their father Jacob (p. lxxxviii); *Ribera*, Jacob and his sheep; *Titian*, Last Supper (repainted; last disciple to the right said to be a portrait of Titian himself); *Navarrete*, Execution of St. James; *Dom. Theotocópuli*, St. Maurice, leader of the Christian Theban Legion, refuses to sacrifice to the gods; *Titian*, St. Jerome; *Ribera*, Two portraits, *Holy Trinity; *L. Giordano*, Balaam's ass, Conversion of St. Paul, Apollo and Marsyas; *Ribera*, Nativity (two pictures), Pallas and Arachne; *Giordano*, Mary Magdalen; *Palma Giovane*, St. Jerome. — SALA PRIORAL, to the left of the Central Room. To the right: *P. Veronese*, Christ appears to Mary: *Guercino*, St. Jerome; *Vaccaro*, Lot and his family leaving Sodom; *L. Giordano*, Noah and his sons; *Tintoretto*, Ecce Homo; *Seghers*, Flower-pieces; *Rogier van der Weyden*, Crucifixion with Mary and John (sadly damaged), Descent from the Cross (comp. pp. 81, lxxiii); *Tintoretto*, Mary Magdalen washing the feet of Jesus, farther on, Jesus washing the Disciples' feet, Esther before Ahasuerus, Mary Magdalen, Nativity, Entombment. — SALA MODERNA (opened in 1902). The wall-cases contain richly embroidered vestments of the 16th cent., all made in the convent of the Escorial; also, Portrait of Charles V. by *J. Pantoja de la Cruz*; in the central glass case: A 4. Diptych of ivory (14th cent.); A 2. Reliquary of ivory (10th cent.); A 3. Reliquary of copper (12-13th cent.).

In the S.W. corner of the cloisters is the entrance to the OLD CHURCH *(Iglesia Antigua)*, which was used during the building of the large church. It contains three pictures by *Titian*: Adoration of the Magi, Ecce Homo, Martyrdom of St. Lawrence. — In the middle of the same side of the cloisters is a magnificent STAIRCASE *(Escalera Principal)*, the masterpiece of *Juan Bautista de Toledo* and *J. B. Castillo (El Bergamasco)*. It is adorned with a frieze by *L. Giordano*, representing the Capture of the Constable Montmorency at St. Quentin, and Philip II. with the architects of the Escorial. The Apotheosis of St. Lawrence on the ceiling is also by *Giordano* and contains portraits of Charles V., Philip II., and Charles II.

The UPPER CLOISTERS *(Claustro Principal Alto)* have paintings by *Navarrete*. Visitors, however, are not admitted.

The ***Library of Printed Books** *(Biblioteca de Impresos)* occupies a large room (170 ft. long) above the portico leading to the Patio de los Reyes (entr. from the portico, see p. 111). It is decorated with warmly coloured frescoes by *Pellegrino Tibaldi* (p. lxxvi) and *Bartolomeo Carducci* and contains five handsome tables of porphyry and jasper. The book-cases were designed by Herrera. The older books stand with their fronts towards the spectator and have their titles stamped on the gilt edges.

Among the numerous extremely rare and valuable works may be mentioned the *Códice Aureo*, containing the Gospels, etc., written for the German Emp. Conrad II. and finished about 1050 under Henry III.; the *Códice Albeldense* (976); the *Cantigas de Santa María* and other works of *Alfonso the Learned* (13th cent.); the *Apocalypse*, a MS. of the 15th cent.; a Spanish MS. of *Virgil's Æneid* with marginal drawings (15th cent.); Greek MSS.; *Breviary of Charles V.*, from the Convent of Yuste; *Prayer Book of Isabella of Portugal*, wife of Charles V.; *Breviary of Philip II.*; *Herbarium* of American plants, in 13 vols.; *Arabic Koran* of 1594; *Globe* used by Philip II. in his astrological studies. — On the walls hang **Portraits:* at the S. end, *Fray José de Sigüenza*, librarian and historian, and at the N. end, *Juan de Herrera*, architect of the Escorial; to the left, *Philip II.* at the age of 71, by *Pantoja de la Cruz* or *Sir Anthony More (Mor)*; *Charles V.* at the age of 49, by *Pantoja de la Cruz* after Titian; *Philip III.*, by the same; *Charles II.* at the age of 14, by *Carreño*.

The LIBRARY OF MANUSCRIPTS *(Biblioteca de Manuscritos)* is shown only to visitors provided with a special permission from the Intendente de la Real Casa at Madrid (pp. 58, lxxi).

We now leave the convent by the main doorway (p. 110) and proceed across the Plaza del Monasterio, which is bounded on the W. side by the *Casa de la Compaña* (servants' quarters); we then skirt the N.W. corner of the monastery (*Colegio*, p. 110) and reach the entrance in the middle of the N. façade *(Entrada del Palacio)* leading to the —

Palacio Real. Philip II., in his own expression, wanted nothing more than a 'cell, in which he might bear his weary limbs to the grave'; his successors created a palace and decorated it in the usual style of the 17-18th centuries.

Turning back, we ascend a granite staircase immediately to the left to the FIRST FLOOR, the rooms of which are decorated with Spanish tapestry (tapices) after *Goya*, *Bayeu*, and *Maella*, from the Tapicería of Madrid (p. 96), and with Flemish tapestry after *Teniers* and others. The *Sala de las Batallas* (177 ft. long) is adorned with frescoes (restored in 1882-89) by *N. Granello* and *Fabricio Castello*, representing the battles of Higuernela (p. 366) and St. Quentin, the expedition to the Azores, etc. That of the battle of Higueruela, in which the costumes are historically interesting, was copied in 1587 from an older picture (p. lxxi). — A narrow staircase descends to the GROUND FLOOR, with the 'Cells of Philip II.', a series of humble apartments, in which the Spanish monarch lived and held audiences. The walls are decorated with the Seven Deadly Sins, by *Hieronymus Bosch*, and other paintings. In a room overlooking the capilla mayor of the church Philip died on Sept. 13th, 1598, after a long and painful illness, during which he sought consolation in prayer and in gazing at the high-altar. The crucifix he held was the same that had been grasped by the dying hands of his father. Of the old furniture there remain a writing table, a stand for books and documents, a leather chair, a chair on which the king used to rest his wounded leg, and a sedan-chair used for his last journey to the Escorial.

Turning to the left on issuing from the principal portico on the W. side of the convent, we enter (from 2 p.m.) the *Monastery Gardens*, which form a broad terrace, affording an extensive *View of the lower gardens, the plain of New Castile, Madrid, and the Guadarrama Mts. They are diversified by box-hedges and grottoes.

The Calle de la Parada skirts the convent on the N. side. To the left in this street is the *Escuela de Ingenieros de Montes* (School of Forestry), in the garden of which is a bronze bust (1902) of M. Laguna, an authority on forestry. The Calle Larga, which diverges to the right, separates the monastery gardens from the lower park (*Jardines del Príncipe*; entr. immediately to the left by the portal), in which stands the **Casita del Principe** or *Casita de Abajo* (adm., see p. 109), built by *Juan de Villanueva* in 1772 for Prince Charles. This is in the style of the Casa del Labrador at Aranjuez (p. 125), two stories in height and containing small and low rooms. Some of the ceilings are decorated with paintings and stucco-mouldings in the Pompeian style. The interior is adorned with paintings, china from the former manufactory of the Retiro (p. 89), reliefs,

ivory carvings, embroideries, etc. Among the pictures are a Daughter of Herodias by *Ribera*, a St. Cecilia by *Domenichino*, a St. John by *Annibale Carracci*, and three works (St. Catharine, Death of Julian the Apostate, and Conversion of St. Paul) by *Luca Giordano*. — A gateway in the lower part of the gardens leads direct to the railway-station.

Those with plenty of time at their disposal may visit the *Casa del Infante* or *Casa de Arriba*, built for the Infante Gabriel (1752-88) and standing in a pretty garden. About 2 M. to the S.W. is the *Silla del Rey*, a rocky nest whence Philipp II. surveyed the progress of the Escorial. About 1½ M. to the S. of Escorial de Abajo, in the property of *La Granjilla*, is the *Ermita en la Fresneda*, with an ancient altar-piece (p. lxxii) and an old park (now private). — The woods of the *Herrería* (named after the architect), to the S. of the Escorial, afford pleasant walks; and the *Cerro de los Avantos* (4595 ft.), a somewhat cliff climb of 2½ hrs., commands an admirable view. The heights on the N.W., which have recently been made accessible by good paths, also afford fine views.

A good road leads from the Escorial direct to *La Granja* (p. 121) viâ *Guadarrama* (p. 49). Carriage-hire is, however, very high; and the solitary tourist will do better by taking the railway to *Segovia*.

b. Segovia and La Granja.

63 M. Railway to *Segovia* viâ *Villalba* (pp. 48, 49) in 2¾-4 hrs. (fares 12 p. 15, 9 p. 10, 5 p. 50 c.). Departure from the *Estación del Norte* (p. 50). Return-tickets (16 p. 65, 12 p. 50, 7 p. 45 c.) are valid for two days, on Sat. and the eve of festivals for three days. — Omnibus (2 p.) from Segovia to La Granja in 1 hr., leaving at 7.30 a.m. and returning at 4 p.m. Another omnibus starts at noon after the arrival of the fast train and returns at 9 p.m. Carriage there and back for 1-2 pers. 15, landau 20 p. In summer tickets may be taken and luggage booked through to La Granja (14 p. 65, 11 p. 50, 7 p. 90 c.).

From Madrid to (63 M.) *Segovia*, see p. 49.

Segovia. — *Railway Station* (Pl. F, 4; buffet, fair), in the S.E. part of the city. — **Hotels** (comp. p. xxiv). Hot. Europeo (Pl. a; D, 2), in the Plaza del Azoquejo, déj. 3, D. 4, pens. from 8 p.; Hot. del Comercio (Pl. b; C, 2), pens. 8 p.; both very fair.

Despacho Central (also private carriages), at the N. corner of the Plaza de la Constitución.

A stay of a few hours suffices for a hurried visit to the Roman Aqueduct, the Cathedral, and the Alcázar, but a longer stay (2-3 days) will amply repay the visitor.

Segovia (3280 ft.), the capital of a province of the same name and the seat of a bishop, with about 14,000 inhab., is of Iberian origin. With its Roman remains, its Romanesque and other mediæval churches, and its characteristic old palaces, it is one of the most interesting as well as one of the most venerable of the cities of Castile. Resembling Toledo as a museum of antiquities, it also resembles it in situation, being perched on a rocky hill, about 330 ft. high, between two small streams, the *Eresma* (N.) and the *Clamores* (S.), which join their waters to the W., below the Alcázar. This rocky knoll rises from E.

1	Casa de Galicia	C D 2	10	Escuela de Artes	C 2
2	" " Hércules	C 1	11	Iglesia de S. Agustin	D 1
3	" " Juan Bravo	C 2	12	" " S. Clemente	D 2
4	" del Marqués del Arco	C 2	13	" " S. Miguel	C 2
5	" " " de Lozoya	C D 2	14	" " S. Millán	D 3
6	" de los Picos	D 2	15	Palacio episcopal	C 1 2
7	" de Segovia	D 2	16	Puerta de S. Andrés	B 2
8	Corpus Christi	C 2	17	" " S. Cibrián	C 1
9	Diputación	D 1	18	Torreón de los Arias Dávila	C 2

Geograph. Anstalt von

to W., and its shape has often been compared to a ship in full sail towards the setting sun. The city consists of a maze of narrow and crooked but extremely picturesque streets, with quaint old houses. On the highest point of the hill stands the cathedral; on its W. promontory, where it descends precipitously on three sides, rises the Alcázar. Interesting old *Walls*, strengthened with semicircular *cubos* (p. 35), and broken by picturesque gates, enclose the whole town. These stand on Iberian foundations, but they were built by the Romans and restored in the 11-12th centuries. Down the slopes stretch *San Lorenzo*, with its once famous cloth-factories, *San Manos*, *San Millán*, and other suburbs (arrabales).

'Segovia is an unmatched picture of the Middle Ages. You read its history on the old city-walls with their eighty-three towers; in the domes and belfries of its churches; in the bare and blank ruins of its deserted monasteries; in the battlemented towers of its noble mansions' ('Iberian Reminiscences', by *A. Gallenga*).

The most important structure in Segovia, and rivalling the walls of Tarragona (p. 268) as the largest piece of Roman work now extant in Spain, is the ****Aqueduct**, popularly known as *El Puente*. It probably dates from the time of Augustus, but was restored under the Flavians or under Trajan, as is indicated by the holes left by the bronze letters of the ancient inscription. The aqueduct is fed by a stream from the Sierra de Fuenfría. The first part of the conduit, traversing the Pinar de Valsáin (p. 123), is uncovered. Farther on it passes under the La Granja road and reaches (10 M.) the reservoir or storage-basin (*Depósitos de Agua;* comp. Pl. F, 3), on a height to the E. of Segovia. Beyond this is the aqueduct proper (ca. 900 yds. long), which crosses the deep valley, the suburbs, and part of the city itself, and ends at the Alcázar. Its 119 arches vary in height, according to the conformation of the ground, from 23 ft. to 94 ft. For a length of about 300 yds. it consists of two stages. The entire structure is formed of blocks of granite, without either mortar or clamps; the projecting stones were probably used as supports for the scaffolding. During the siege of Segovia by the Moors (1071) 35 arches were destroyed, but these were rebuilt in the old manner by *Juan Escovedo* under Isabella the Catholic. In a niche above is a statue of the Virgin, and on the other side is one of St. Sebastian.

At the entrance to the upper part or town proper lies the Plaza del Azoquejo (Pl. D, 2), the name of which, like that of the Zocodover at Toledo, is connected with the Arabic word for market *(sûkh)*. The aqueduct passes above it and is best seen from the corner of the Calle de Gascos, which runs towards the N. The plaza, which is the busiest spot in the city, is connected with the Plaza de la Constitución, to the W., by the Calle Cervantes and the Calle de Juan Bravo, passing the Plaza San Martín. — At the E. end of the Calle de Juan Bravo, No. 40, to the right, is the *Casa delos Picos* (Pl. 6; D, 2), formerly fortified, and so called from the 'facets' into which its stones are carved.

Farther on, at the corner of the Calle de Juan Bravo and the Plaza San Martín, to the left, is the house (Pl. 3; C, 2) once occupied by *Juan Bravo*, the Comunero, with a tasteful gallery on the upper floor. — Opposite is the Romanesque church of *San Martín* (Pl. C, 2), of the 12th cent. (restored), with a fine W. portal and surrounded by an open colonnade (built up on the N. side). It contains some monuments and a painting (S. aisle) representing the Virgin appearing to San Ildefonso (probably of the close of the 15th cent.). — On the E. side of the Plaza San Martín is the *Casa del Marqués de Lozoya* (Pl. 5; C, D, 2), with a tower. In the N.E. corner is the *Escuela de Artes y Oficios* (Pl. 10; C, D, 2), with the small *Museo Provincial*, containing paintings of various schools (p. lxxiv), gravestones, architectural fragments, inscriptions, and statues and reliefs, in marble, wood, and alabaster. — A little to the N.E. (reached to the right of the Museo) is the *Casa de Galicia* (Pl. 1; D, 2), with Moorish remains in the court; to the W. (left) is the *Torreón de los Arias Dávila* (Pl. 18; C, 2), now the Delegación de Hacienda.

The Calle de Juan Bravo, to the left in which is a Gothic archway leading to the *Iglesia del Corpus Christi* (Pl. 8, C, 2; injured by fire in 1899 and now being restored), originally a synagogue of the Moorish period, ends at the Plaza de la Constitución (Pl. C, 2), the second focus of traffic. On its N.W. side is the *Ayuntamiento*, or town-hall. On the N.E. is the church of *San Miguel* (Pl. 13), a Gothic edifice, allied to the cathedral and finished in 1558. It contains a notable high-altar (1572), some good tombs, and a Flemish triptych. On the S.W. side stands the —

***Cathedral** (Pl. C, 2), begun in 1525, to replace the old cathedral, which had been partly destroyed by the Comuneros (p. 60). It was consecrated in 1558 and substantially completed by 1577. The architects were *Juan Gil de Ontañón* (p. xlviii), the architect of the New Cathedral at Salamanca (p. 160), the design of which was here followed, and his son *Rodrigo Gil* (d. 1577). It is in the form of a Gothic basilica, with nave, aisles, and two rows of chapels, inserted between the flying buttresses. Its length is 344 ft., its breadth 157 ft.; the nave is 44 ft. wide, the aisles 30 ft. The transepts do not project beyond the side-walls of the church. Over the crossing rises a cupola *(cimborio)*, 220 ft. high. On the E., beyond the capilla mayor, the building ends in a chevet of seven polygonal chapels (1593). The usual entrance is by the door of the N. transept, in the Plaza Mayor; the Renaissance portal was added in 1626. On the S. side of the somewhat bare W. façade, with its three portals, rises a square tower, about 345 ft. high, crowned by a cupola. Behind it, adjoining the S. side of the church, are the cloisters. Over the S. side-portal, which is approached by a flight of steps, is a statue of St. Geroteus, by *Pacheco*.

The effect of the Interior, largely owing to the magnificent late-Gothic stained-glass windows, is light and cheerful. The floor is inlaid with variegated marble. The chief features of interest in the *Choir* (Coro), which occupies the middle of the nave, are the *Retablo*, by *Sabatini* (1768), the

Trascoro, and the *Sillería* from the old cathedral. — The *Capilla de Nuestra Señora de la Piedad* (the fifth in the N. aisle) contains a Descent from the Cross by *Juan de Juni* (1571; comp. p. lxvii), with lifesize figures. Opposite is a painting of St. Thomas (retouched), ascribed to *Al. Coello*. — The *Capilla de Santiago*, the fourth in the S. aisle, contains a retablo with a portrait of the founder by *Pantoja*. — From the *Capilla del Cristo del Consuelo*, the fifth in the same aisle, a beautiful Gothic portal leads to the cloisters (see below). — Beyond the S. transept, to the right at the beginning of the ambulatory, is the Capilla del Sagrario, with a fine carved wooden figure of Christ by *Al. Cano* on the left wall (frame modern). — Adjacent is the *Sacristy*.

The superb Gothic *Cloisters (*Claustro*) were built by *Juan de Campero* in 1524, largely with the materials of the old cloisters, and restored in 1906. under restoration. Among the numerous interesting monuments they contain are those of the two architects of the cathedral; and of *María del Salto* (d. 1237), a beautiful Jewess, who, being accused of adultery, was thrown over the precipice of the Peña Grajera (p. 121), but called upon the Virgin and alighted unhurt. — In the Capilla de Santa Catalina, opening off the W. walk, under the belfry, are a silver *Custodia*, the *Carro Triunfal* used in the Corpus Christi procession, and the tomb of the *Infante Pedro*, son of Henry II., whose careless nurse let him fall from a balcony of the Alcázar in 1366. — Farther on is the Sala Capitular, with a small collection of paintings on copper and marble. — The ascent of the Tower is fatiguing (131 very bad steps; not accessible at present).

Nearly opposite the N. transept of the cathedral, at No. 6 Calle de los Leones, is the *Casa del Marqués del Arco* (Pl. 4; C, 2), with a plateresque court. — The Canongía Nueva, prolonging the Calle de los Leones, passes the Plaza San Andrés, in which rises the church of *San Andrés* (Pl. B, 2), a modernized Romanesque edifice of the 12th cent., with paintings by Al. de Herrera (high-altar). From the plaza we may descend to the S.E. to the *Puerta de San Andrés* (Pl. 16; B, 2) and proceed thence to the E. to the Salón de Isabel Segunda (p. 120).

On the W. the Canongía Nueva ends at the plaza in front of the Alcázar, which commands a splendid view.

The ***Alcázar** (Pl. A, 2), built by Alfonso VI. of Castile (p. xxxviii), partly in imitation of the Moorish castle at Toledo (p. 148), but almost wholly renewed in 1352-58, is an excellent example of an old Castilian castle. The only remains of the 14th cent. are, however, the foundation-walls and the two huge towers: the *Torre del Homenaje* (W.), with its numerous bartizans (cubos), and the *Torre de Juan Segundo*. The Alcázar successfully resisted the Comuneros, and Charles V. and Philip II. showed their satisfaction by fitting up the interior with great magnificence. Of this, however, hardly anything has survived the great fire of 1862. The interior is now used for the military archives.

From the Alcázar we may proceed to the N.E. to the *Puerta de Santiago* (Pl. B, 1), a fine old city-gate, and thence follow the Calle de la Puerta de Santiago, finally turning to the right, to the Plaza de San Esteban (Pl. B, C, 1). The Romanesque church of *San Esteban* (13th cent.; being rebuilt at present), on the N.W. side of this plaza, is notable for the beautiful open arcade or cloister running round its W. and S. sides. The simple interior contains some early

Spanish pictures (comp. p. lxxiii). The tower, which originally had five stories, was taken down in 1903, but is being re-erected. On the E. side of the square is the *Palacio Episcopal* (Pl. 15).

Proceeding to the left of the bishop's palace by the Calle de la Victoria and Valdeláguila and passing the *Casa de Hércules* (Pl. 2; C 1; now a Dominican nunnery) and the church of the *Santa Trinidad* (right), we enter the Calle San Augustín. In the plaza of this name, which we cross to the left, is the church of *San Augustín* (Pl. 11; D, 1), of which the outer walls alone are standing. Farther on is the old Romanesque church of *San Juan* (Pl. D, 1), with three apses, a built-up colonnade, handsome portals, and a profusion of fine ornamentation.

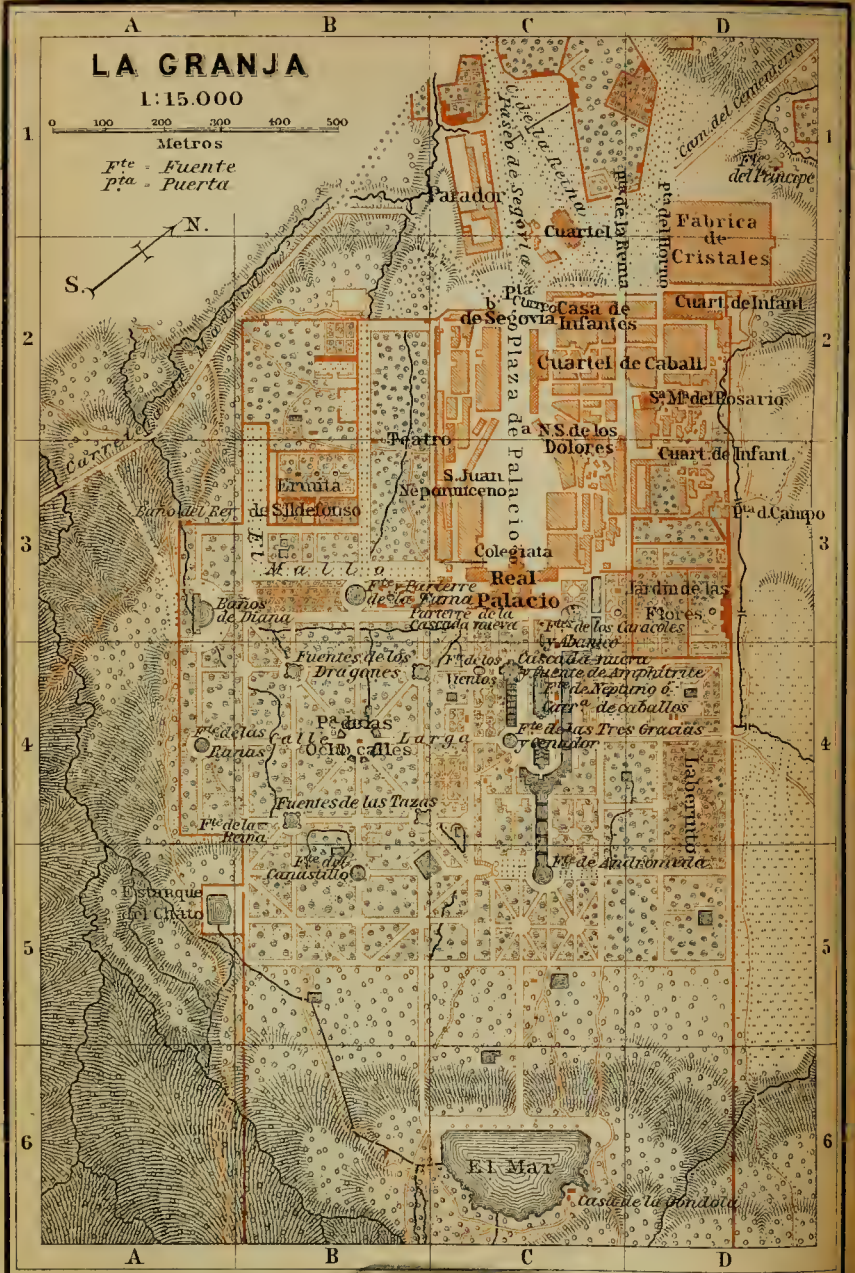
In the triangular Plaza adjoining the *Diputación Provincial* (Pl. 9; D, 1) are several houses with Romanesque portals. To the S.E. is the *Casa de Segovia* (Pl. 7; D, 2), built into the town-wall, with an interesting court (no admission). — The Calle San Juan hence descends to the S. to the Plaza del Azoquejo (p. 117).

The Salón de Isabel Segunda (Pl. C, 2), on the S. side of the town, is reached from the Plaza San Martín (p. 118) or from the Puerta de San Andrés (p. 119; by skirting the city-wall). From this point we may descend into the valley, to the Paseo de Ezequiel González (Pl. D, 3) and the church of *San Millán* (Pl. 14), a Romanesque structure of the 12th cent. (p. xlvi), with barrel vaulting and three parallel semicircular apses. Along the outside of the N. and S. walls run curious open cloisters or arcades in the late-Romanesque style, with coupled columns and elaborate capitals (masks, satyrs, etc.). — Not far off is the Romanesque church of *San Clemente* (Pl. 12; D, 2).

A highly interesting walk may be taken through the N. suburbs. From the Plaza del Azoquejo (p. 117) the Calle de Gascos descends to the suburb of *San Lorenzo*, the Romanesque church of which (Pl. D, E, 1), restored in 1900, has three apses, a tower ornamented in brick, and colonnades (fine capitals) on the S. and W. Farther to the W. is the former convent of *Santa Cruz* (Pl. D, 1), with a Gothic church (p. xlvii), injured by fire in 1809 and restored in 1828. Over the W. portal are reliefs of the Crucifixion and the Pietà. Here also are figures of Ferdinand and Isabella, the founders of the convent, whose motto '*tanto monta*' (p. 208) frequently recurs both outside and inside the church.

We now descend the slope, cross the Eresma, and follow the broad Alameda on the right bank to the suppressed *Monasterio del Parral* (Pl. B, 1; 'vine arbour'), with a church (p. xlviii) built by Juan Gallego in 1494. Of its former rich contents nothing is left except the retablo and a few tombs. The building on the opposite side of the stream is the old *Fábrica de la Moneda* (mint), where all Spanish money was coined down to 1730.

To the W. of the Parral lies the suburb of *San Marcos* (Pl. A, 1),



Geograph. Anstalt von Wagner & Debes, Leipzig

with the church of *Vera Cruz* (p. xlix), a twelve-sided structure erected by the Templars in 1208 in imitation of the Church of the Holy Sepulchre at Jerusalem. It has a square tower and three parallel semicircular apses, while the nave forms a kind of vaulted ambulatory round a small, two-storied central chamber. — A little farther down the Eresma is the *Santuario de Fuencisla* (Pl. A, 1; *fons stillans*) or church of the Virgen de Fuencisla, built in 1613 in honour of the miraculous rescue of María del Salto (p. 119). Above the church towers the *Peña Grajera* ('crows' cliff'), from which criminals used to be precipitated.

We now return, enjoying good views of the Alcázar, to the Puerta de Santiago (p. 119).

The dusty road (omnibus see p. 116) from Segovia to (7 M.) *San Ildefonso* (and *La Granja*) leads through a level plain past the (5 M.) royal domain of *Quita Pesares* ('sans souci').

San Ildefonso and **La Granja.** — **Hotels** (comp. p. xxiv): Hot. Europeo (Pl. a; C, 2; same proprietor as at the Hot. Europeo in Segovia); Hot. de Roma (Pl. b; C, 2).

The fountains at La Granja are probably the finest in Europe. They play ('corren') only on certain days (which vary), usually in the afternoon, and never all at once. The days fixed in 1906 were: Jan. 23rd (San Ildefonso), July 24th (saint's day of the queen-mother), Aug. 10th (San Lorenzo), Aug. 25th (San Luis).

San Ildefonso (3795 ft.), a small town (3300 inhab.) finely situated at the foot of the huge *Peñalara* (p. 123), is a frequented summer-resort, the climate of which is Alpine in character. King Henry IV., in 1450, built here a shooting-lodge and an *Ermita de San Ildefonso* (Pl. B, 3), afterwards (1477) presented by the 'Catholic Kings' to the monastery of Parral (p. 120). A 'granja' (grange, farm) of the Hieronymite monks soon sprang up near the hermitage. After the destruction of Valsáin by fire (see p. 123) Philip V., the first Bourbon on the Spanish throne, purchased La Granja (1719) and began to construct the present château and gardens in the French style. As the Escorial reflects the character of Philip II., so La Granja reflects that of Philip V., who could never forget 'la belle France', and so essayed to create a Versailles in this mountain-solitude. His successors also found La Granja to their taste. Here, during an illness in 1832, Ferdinand VII. revoked the Pragmatic Sanction of 1830, by which the Salic Law of 1713 had been abrogated, and acknowledged his brother, the Infante Don Carlos (b. 1788), as heir to the throne. On hearing this news, however, the Princess Louisa Charlotte, sister of Queen Christina, hurried to La Granja, and succeeded in persuading the now convalescent king to restore the Pragmatic Sanction and to name his infant daughter Isabella as his successor. The result of this change of mind was the civil wars which afterwards devastated Spain. Here, in 1836, the Queen Regent

Christina was compelled by a military 'pronunciamiento' to accept the Constitution of Cadiz.

The **Palacio Real** (Pl. C, 3), built in 1721-23 by *Theodore Ardemans* from designs by the Italians *Juvara* and *Sacchetti* (p. liv), consists of a main building, adjoined by the collegiate church, and of two wings. The principal façade looks towards the garden. The royal apartments still retain their 18th cent. magnificence (attendant 1 p.). In Room 22 ('Torre Moche') is a fragment of a fine Greek relief (contest of Greeks and Gauls), built into the chimney-piece. The other antiques formerly preserved in the palace were removed to Madrid (p. 82) in 1836 and are here replaced by casts, made at the instigation of Raphael Mengs and exhibited on the groundfloor.

The **Colegiata** (Pl. C, 3), built in 1724 et seq., is elaborately adorned with frescoes by *Bayeu* and *Maella*. The baroque high-altar by *Ardemans* is embellished with marble sculptures by *Solimena* of Naples. The *Panteón*, or chapel to the W. of the high-altar (entr. through the sacristy), contains the tombs of Philip V. and his wife Isabella Farnese, by *Pitué* and *Dumandré*.

The **Gardens,** laid out by the French landscape-gardener *Boutelet*, extend up the slope and cover an area of about 350 acres. The **Fountains *(Fuentes)* are superior to those of Versailles. They were mainly made in 1727 by Isabella Farnese as a surprise for her husband Philip V., on his return after a long absence. He is said to have remarked: 'it has cost me three millions and has amused me three minutes'. The water is supplied by the artificial lake known as *El Mar* (Pl. C, 6), which lies 4100 ft. above the sea. The most noteworthy of the numerous fountains and cascades, in devising which *Dumandré*, *Procaccini*, and *Sani* exhausted their ingenuity, are: the *Fuente de Andromeda* (Pl. C, 5), with Perseus and the dragon, which sends up a jet to a height of 100 ft.; the *Cascada del Cenador* (Pl. C, 4); the *Carrera de Caballos* or Triumph of Neptune (Pl. C, 4); the fountain of *Apollo*, with the vanquished Python spouting forth streams of water. The *Fuente del Canastillo* (Pl. B, 5) represents a 'basket' of fruit and flowers, with 40 jets, one of which is 66 ft. high. The jet of the *Fama* (Pl. B, 3) reaches a height of 115 ft. and is visible at Segovia. The *Baños de Diana* (Pl. A, 3) form a complicated maze of statues, groups, and sprays of water. — A special 'papeleta' is required for admission to the private *Jardín de las Flores* and *El Potosí*, or vegetable garden.

The *Fábrica de Cristales* (glass-works; Pl. D, 1, 2) founded by Charles III. is now in private hands.

Excursions. In the valley of the *Lozoya*, on the S. side of the Guadarrama Mts., 6 M. from La Granja, lies the suppressed Carthusian convent of **El Paular**, part of which has been converted into glass-works. It is reached viâ the *Puerto de Reventón*, a mountain-pass to the right (S.E.) of the towering Peñalara, which may be ascended either from this point or (better) from the Lozoya valley. The *Monastery Church* was built in 1433-40 by Abderrahmân, a Moor of Segovia, and contains a large

Geogr. Anst. v. Wagner & Debes, Leipzig.

marble retablo of Italian origin. — From El Paular we may visit the beautiful **Valley of the Lozoya** with the works of the *Madrid Water Conduit* (p. 94), which, at a height of 8040 ft. above the sea, diverts the water of the Lozoya, a stream flowing from a lake, and conveys it to Madrid by a canal 43 M. long. The valley, with its sombre granite hills, its thick and gloomy forests of coniferous trees, and its red-tiled villages, seems to belong rather to the N. than to the S. of Europe. — The **Pico de Peñalara** (7890 ft.) rises over the *Pinar de Segovia*, to the S. W. of Paular. We first ascend through the rocky and well-wooded gorge of the Lozoya, and then proceed across moor-like Alpine pastures and through thickets of *Sarothamus purgans*, a kind of broom. Farther on we ascend to the right towards the cone, at the foot of which lies the *Laguna de Peñalara*, the source of the Lozoya. The last part of the climb is over a fatiguing slope of débris. The summit commands an unimpeded view of Old and New Castile. To the W. rises the *Cabeza de Hierro* ('head of iron').

Beyond La Granja the road goes on to (2 M.) *Valsáin (Vallis sapinorum)*, an old and entirely neglected hunting-château, which was built by Philip II. and burned under Charles II. It forms the centre of the *Pinar de Valsáin*, an extensive royal forest. Beyond the *Venta de los Mosquitos* the road winds up the *Monte de la Maliciosa*, through pine-woods, to the *Puerto de Navacerrada* (5835 ft.), marked by a boundary-column. A little to the left is the village of the same name. Hence the road descends the S. side of the Guadarrama Mts. to (ca. 7½ M.) *Guadarrama* (p. 49) and (6 M.) *Escorial* (p. 108).

c. Aranjuez.

30½ M. Railway (p. 306; *Estación del Mediodía*, p. 50) in 1-2 hrs. (fares 5 p. 90, 4 p. 60, 2 p. 80 c.; return-tickets, available for two days, on Sat. and on the eve of festivals for three days, 8 p. 10 c., 6 p., 3 p. 80 c.; return-tickets on Sun. and festivals, valid for one day, 7 p., 3 p. 50 c., 2 p.). Passengers to or from Aranjuez may not travel by the south-bound 'train de luxe' (p. 325); on its northward journey passengers without luggage are occasionally permitted to travel from Aranjuez to Madrid.

Aranjuez. — The **Railway Station** (Pl. B, 3) is about ¼ M. to the S.W. of the palace and about ½ M. from the hotels.

Hotels (comp. p. xxiv). Hotel de Pastor (Pl. a; D, 2), pens. from 10 p., omn. 50 c., expensive; Hot. Viuda de Pastor (Pl. b; D, 3), pens. 7 p., unpretending. — Refreshments at the *Café Casino*, Calle San Antonio (Pl. D, 3), with garden.

Carriage and pair 2½ p. per drive, 4 p. per hr., each addit. hr. 3½ p.; bargain advisable.

Guides (not indispensable), for 4-5 hrs., 4-5 p. — A gratuity of 1-2 p. is given to the *Conserje* at the Palace and at the Casa del Labrador (where very little time is allowed to view the objects of interest). — A *Permit (Papeleta)* allowing six persons to visit the palace and the royal gardens (except in wet weather) may be obtained gratis from the 'Administrador del Real Patrimonio', in the *Casa del Infante* (Pl. 3; D, 3), Plaza de la Libertad (9.30-2). The Palace and the Casa del Labrador are usually open 10-12 & 1-5, the gardens 7-12 & 3-7; the Jardín del Príncipe is closed from July to Sept. when the fruit is ripe.

Distribution of Time. Aranjuez may be 'done' in 3-4 hrs., but the beautiful gardens, especially in spring, tempt to a longer sojourn. The best plan is to begin by walking through the Calle de la Reina to the Casa

del Labrador (1/2 hr.); there spend 1/4 hr. in seeing the small château; walk back to the suspension-bridge (3/4 hr.); and visit the Parterre and the Jardín de la Isla (1 hr.), and the Palace (1/2 hr.).

The *Real Sitio de Aranjuēz* (1615 ft.) is a royal château in the plain of the *Tagus* and *Jarama*, which unite a little to the W. It is adjoined by the little town (6000 inhab.), which is laid out in the Dutch style.

Aranjuez owes its origin to a rapid in the Tagus, forming a kind of natural weir *(presa)* and afterwards artificially improved, which rendered the irrigation of the adjoining plain a comparatively easy matter. Remains that have been discovered show that there were some Roman villas in this neighbourhood. In the middle ages the place belonged to the Order of Santiago and contained a conventual palace, built in 1387 by the *Grand Master Suárez de Figueroa*, which was known as *Aranzuel* or *Aranzueje*. Afterwards, under the name of *Isla*, it was a favourite summer-residence of Isabella the Catholic. Charles V. built a shooting-box here, which Philip II. enlarged with the aid of Juan Bautista de Toledo and Juan de Herrera. The same king created the place a royal 'residence' (1575) and beautified its grounds by the introduction of the English elm (Ulmus nigra), hitherto unknown in Spain. The château was almost wholly destroyed by fire in 1660 and 1665, but Philip V. caused it to be rebuilt by *Pedro Caro* in the Louis Quatorze style (1727). It was restored by Ferdinand VI. after a third fire in 1748, and the two large wings were added by Charles III. in 1775-78. — At Aranjuez, on Mar. 19th, 1808, the day after the palace of Godoy, the 'Príncipe de la Paz', the favourite and minister of Charles IV., had been stormed by the people, the king abdicated in favour of his son Ferdinand VII. Since then Aranjuez has been left more and more to itself, and neither palaces nor gardens are kept up with such care as might be looked for. 'Die schönen Tage in Aranjuez sind nun zu Ende'. Perhaps, however, there is no place in the S. of Europe so rich in elms, plane-trees, and nightingales. In midsummer the heat attains a maximum of 117° Fahr., and the residents suffer from malaria fever. — Aranjuez is noted for its asparagus and strawberries.

The central point of Aranjuez is the Plaza de la Libertad (Pl. D, 3), with the chapel of *San Antonio* (Pl. 2), the *Fuente de Diana* or *de las Cadenas*, and the small *Jardín de Isabel Segunda*. On the W. side of this plaza rises the palace, flanked by a colonnade *(corredor)* erected by Godoy (see above).

The **Palacio Real** (Pl. C, 2, 3) deserves a visit. The handsome *Staircase* is adorned with a bust of Louis XIV. The various rooms contain pictures by *Conrado Bayeu*, *Raphael Mengs*, *Amiconi*, *Bosco*, *Hieronymus Bosch*, and others. In the *Oratory* are an ivory crucifix and an Annunciation by *Maella*. Among the modern pictures is *Espartero's* 'El último suspiro del Moro' (p. 334). The *Gabinete de China* is adorned with porcelain-tiles in the Japanese style designed by *Gius. Gricci* of Naples in 1763 for Charles III. and executed in the Retiro porcelain-factory (p. 89). The large mirrors and the chandelier were made at La Granja (p. 122). The chandelier is all in one piece. The ceiling of the *Smoking Room* is an accurate copy of that of the Sala de las Dos Hermanas in the Alhambra. The windows afford fine views of the Isla garden and the Tagus weir.

The *Parterre Garden* (Pl. C, D, 2, 3), to the E. of the palace, abounds in flower-beds, statues, busts, marble vases, fountains, etc. At the entrance to the Parterre, to the N. of the Plaza de la

Libertad, is the *Fuente de Hércules*, with representations of the labours of Hercules.

The path to the left of the Tagus weir leads across the *Ría*, an overflow canal fed the river, to the ***Jardín de la Isla** (Pl. B, C, 1, 2), the chief garden of Aranjuez, laid out by Philip II. and the scene of Schiller's 'Don Carlos'. The finest feature is the *Salón de los Reyes Católicos*, a superb avenue of spreading plane-trees skirting the murmuring river. Bending to the left at the end of this avenue, we proceed through the *Calle de la Alhambra* with its box-hedges, passing several fountains, to the *Fountain of Bacchus*. Another turn to the left brings us to the *Fountain of Neptune*. Lastly, we reach the *Jardín de la Isleta* (Pl. B, 2), at the W. end of the garden, at the point where the above-mentioned canal rejoins the Tagus. — We may now return to the palace along the Ría, near which, in the garden to the left, are the *Water Castle*, the *Fuente de la Doncella*, etc. In front of the palace is a walk with 'surprize' water-works called *Los Burladores* ('the tricksters'), leading to the Salón de los Reyes Católicos (see above). Near the palace are the *Cascada de la Ría* and several marble fountains.

To the N.E. of the Parterre Garden the Tagus is spanned by the *Puente Colgante* (Pl. D, 2), a suspension-bridge adorned with statues and vases. The road beyond it leads straight to Madrid.

We now proceed to the E., on the left bank of the Tagus, through the **Calle de la Reina* (Pl. D, E, F, 2), a magnificent avenue of planes and elms, which skirts the Jardín del Príncipe and is prolonged for 3 M. up the valley of the Tagus. To the left we have fine views of the Jardín del Príncipe, with its gigantic plane-trees; to the right are the sunburnt heights of the *Polvorín*, so called from a powder-mill that once stood here. In 20-25 min. we reach (left) the entrance to the —

Casa del Labrador, which is as much of a 'labourer's cottage' as the Trianon at Versailles. It was built by Charles IV. in 1803 and consists of a central structure and two wings. In front of the main façade is a *Fuente* (fountain), with the three figures of *Sed*, *Envidia*, and *Hambre* (Thirst, Envy, and Hunger).

The **Interior** (adm. see p. 123; conserje in the right wing) is elaborately decorated, especially on the first floor, with ceiling-paintings by *Zacarías Velázquez*, *López*, *Maella*, and other artists. A handsome staircase ascends to the 18 rooms of the first floor. The ceiling of Room I represents Apollo and the Muses. Room II (to the left) contains some beautiful vases; Room III has fine silk hangings; in Room IV are birds, carved in wood. — The Sculpture Gallery (V) has a ceiling-painting representing Trade, Agriculture, etc., and contains 16 excellent ancient portrait-hermæ, chiefly from Tivoli and including a good one of Socrates; that of Homer and those to the right and left of the exit seem to be modern. Here also are mosaics from the Roman theatre at Mérida (p. 464) and a large musical box (in the middle). The Billiard Room (VI), the ceiling of which depicts the Four Elements, contains a billiard-table, silken hangings, a magnificent clock, and a chandelier. — We now return and pass to the right into the Sala de María Luisa (VII), with several clocks and vases and a crystal chandelier. — The Ball Room (*Salón de Baile;* VIII) contains

several musical boxes. The walls are embellished with views of the Escorial. The table and chair are of malachite. — In Room IX are views of Spanish châteaux. — In Room X the cornice and the frames of the door and windows are of marble. — Room XI has a fine clock and porcelain vases. — Room XII has views of Roman churches. — Room XIII has views of the fountains of La Granja. — The well known Gabinete de Platina (XIV) has panelled walls inlaid with gold and platinum, views of the Seasons, and large chandeliers. — On a table in Room XV *(Privy Closet)* stands an ivory bird, carved with astounding delicacy. The floor is in marble mosaic. — Room XVI has a musical box and views of La Granja. — We now return to the ball-room and proceed to the right to Room XVIII, with views of Aranjuez. — We then descend to the groundfloor. At the top of the Back Staircase Zac. Velázquez has painted a halcony, over which lean his wife and children.

We return to the town by the **Jardin del Principe** (Pl. F, E, 1, 2; comp. p. 124), which is bounded on the N. by the rapid-flowing Tagus and extends from the Casa del Labrador to the suspension-bridge, a distance of about $1\frac{1}{2}$ M. It was laid out by Charles IV. when Prince of Asturias, and contains fine large trees and several fountains. — About $\frac{1}{4}$ M. to the N., on a peninsula formed by the Tagus, lies the *Florera* (Pl. D, 1) or *Jardín Inglés*, a flower-garden with greenhouses, laid out by *Richard Wall*, a native of Ireland.

The *Real Casa de Marinos* (Pl. E, 1), on the right bank of the Tagus, was erected under Charles III. as the central depot for the work of rendering the river navigable as far as Lisbon, a scheme originally planned by Isabella the Catholic. It was afterwards used to accommodate the royal pleasure-boats, of which some have been preserved.

A pleasant walk may be taken to the S. from the Plaza de Abastos (Pl. D, E, 3), or market-place, past the *Convento de San Pascual* (Pl. E, 4), founded in 1765, the church of which contains a high-altar-piece by Raphael Mengs, and the *Ptaza de Toros* (Pl. D, 4), finally ascending to the right by the Camino de las Rocas to (20 min.) the **Mirador de Cristina** (1835 ft.). To the N. the extensive view embraces the plain of the Tagus and Aranjuez; to the S.E. are the *Mar de Ontiyola*, the lake whence Aranjuez procures its supply of drinking-water, and the bleak and barren hills which skirt the oasis of the river; farther off in the same direction lies Ocaña. — Visitors interested in horses should visit the *Caballerizas Reales* (Pl. 1; C, D, 3) and one or other of the *Royal Studs* (Casa de Monta, Yeguadas, Cuadras, etc.), which lie in the domains of *Sotomayor*, to the E. of the village, and *Legamarejo*, to the W. of it (orders of admission obtained from the Administrador, p. 123).

d. Toledo.

Approaches. To visit Toledo from Madrid travellers may take the *Ciudad Real Railway* (R. 57) as far as *Algodor*, whence a branch-line runs to Toledo (in all 47 M.; through carriages) in 2-$2\frac{1}{4}$ hrs. (fares 9 p. 15, 6 p. 90, 4 p. 55 c.; return-tickets, available for two days, on Sat. and on the eve of festivals for three days, 12 p. 50, 9 p. 45, 6 p. 20 c., on Sun. and holidays, available for one day, 9 p., 5 p., 3 p. 50 c.). — The excursion may be combined with that to Aranjuez by following the *Seville Railway* (R. 36) to *Castillejo*, whence a branch-line runs to *Algodor* (see p. 126; 56 M. in all; one train daily in $3\frac{3}{4}$ hrs.; fares 10 p. 80, 8 p. 40, 5 p. 15 c.). Carriages are changed at Castillejo. The connections on this ronte are rather unfavourable, especially for travellers coming from the S. — Motor-cars run from Toledo to *Villamiel* and *Bargas* (see p. 457 and below).

Railway Station (Pl. F, 3), $\frac{3}{4}$ M. to the N.E. of the city, beyond the Tagus. *Hotel Omnibuses* (fare, incl. luggage, 1-$1\frac{1}{2}$ p.; bargain desirable)

1:85000 0 500 1000 2000 Metros
Cementerio General
Ermita de S. Roque
Ermita de S. Blas
Plaza de Toros
Molinos de Sta Bárbara
Río Tajo
Fábrica de armas blancas
Estación
Palacio de Galiano
Castillo de S. Servando
Ermita de Sta Bárbara
TOLEDO
Ermita de S. Geronimo
Cigarrales
Cigarrales
Cigarrales
Virgen del Valle
Ermita de la Cuba
Quinta de Malpica
Ruinas romanas
Plaza de Toros
Cementerio
Hospital de San Juan Bautista
ARRABAL DE LAS COVACHUELAS
Paseo de Madrid
Pta Nueva
ARRABAL DE LA ANTEQUERUELA
ARRABAL DE SANTIAGO
Visagra actual
Visagra antigua
Santiago del Arrabal
Cristo de la Vega
Cementerio de la Misericordia
Hospital de Dementes (el Nuncio)
Diputación Provincial
Sto Domingo el Real
Sta Clara
Pta del Sol
Pta de Alarcones
Ste Cristo de la Luz
S. Jose
Mirador
Exhospital de Sta Cruz
Plaza de la Concepción
Casino
Pl. de Zocodover
Gobierno Militar
Academia de Dibujo
S. Vicente
Sto Domingo el Antiguo
Pl. de Padilla
Pl. de los Postes
Pl. de 4 Calles
Pl. del Alcazar
Alcazar
Mata dero
BARRIO DE S. MARTIN
Cerro de la Virgen de Gracia
S. Clemente
S. Juan Bautista
S. Roman
Biblia del Cabildo
Teat. de Rojas
Plaza Mayor
Claustro
Correo y Tel.
Catedral
Arzobisp.
Ayuntamiento
S. Juan de los Reyes
Pta Nueva de S. Martin
Jardin Botanico
Claustro
Escuela de Industrias artist.
Pl. de Valdecaleros
Ste Maria la Blanca
S. Antonio de Padua
Ste Tome
S. Marcos
S. Salvador
Taller del Moro
Plaza de Barrio Nuevo (la Judería)
Sinagoga del Transito
Paseo del Transito
Pl. de S. Cristobal
Pl. del Juego de Pelota
Alcazar del Rey D. Pedro (Ruinas)
S. Lorenzo
Barrio de la Candelaria
S. Juan de la Penitencia
S. Miguel
Plaza de S. Justo
S. Andres
S. Pablo
S. Lucas
Barrio del Andaque
Barrio de Seminario
Sta Catalina
Carril provincial
El Calvario
Peña del Bocado
Cerro del Bu
Virgen del Valle
Molinos del Hierro
Arenal de la Almoguera
Estación del Ferro-carril
Castillo de Cervantes o Servando
Puerta Vadea
Doce Puntos
Acueducto Romano
Río Tajo
1 Restos del Anfiteatro romano D1
2 Puerta del Cristo de la Luz D3
3 Ruinas del Palacio de los Vargas BC3
4 Casa de Mesa C4
5 Cueva de Hercules D4
6 Cárcel de la Hermandad DE5
7 Convento de Santa Isabel D6
8 Restos del Palacio del Marqués de Villena B6
9 Palacio de los Condes de Fuensalida C5
10 Museo provincial B5
TOLEDO
1:10.000
0 50 100 200 300
Metros

and the *Omnibus General* (50 c.) meet the trains. — *Despacho Central* (comp. p. xviii) for Madrid, Saragossa, Alicante, at the corner of the Calle de Belen and Calle de la Roperia, near Hot. Lino (carriages to hire); — for Portugal, *Agencia de Transportes*, N.W. of the Miradero (Pl. E, 3; motor-omnibus to *Villamiel* and the trains from Madrid to Portugal and vice-versâ). The motor-cars of *La Automovilista Toledo*, Calle de Venancio Gonzalez 41, run in ca. 1 hr. to *Bargas* (p. 558) joining the same trains.

Hotels (bargaining necessary; comp. p. xxv). 'Gr. Hot. de Castilla (Pl. a; E, 3), in the small Plaza San Agustín, immediately to the N.W. of the Zocodover, first-class hut variously judged, R. 6-8, B. 2, déj. or D. 6 (incl. wine), pens. 20, omn. 2 p.; Gr. Hot. de Lino (Pl. b; D, 4), Calle de la Plata, pens. 8-10 p., well spoken of; Hot. Imperial (Pl. c; E, 4), Cuesta del Alcázar, near the Zocodover, quite Spanish, hut very fair, pens. 7-8 p.; Hôt.-Restaurant Toledano (Pl. d; E, 4), Cuesta del Alcázar 8, pens. 7-8 p. — In Holy Week (*Semana Santa*) the hotels are crowded and their prices raised.

Café (comp. p. xxvii). *Café Imperial*, in the Zocodover.

Confectioners (*Confiterías*). *Segundo de Lucas*, Calle de las Tendillas 3; *Juan Martín Burriel*, Calle de Martín Gamero 13. — The marchpane (*mazapán*) of Toledo is celebrated. It is made up in all sorts of forms, and at Christmas it is sold in *aguinaldos*, or prettily decorated boxes, containing figures of saints, fish, serpents, horses, and so on.

Bookshop, *Menor Hermanos*, Calle del Comercio 57. — **Photographs**: *Alguacil*, Calle del Comercio 7.

Shops, almost all in the Calle del Comercio. *González*, Via del Comercio 1, corner of the Plaza de Cuatro Calles, sells the fine swords, daggers, and damascened wares made at the Weapon Factory (p. 145). Similar wares may be honght in Madrid where the choice is greater.

Post & Telegraph Office (*Correo y Telégrafo;* Pl. C, 5), Calle de Alfonso Doce.

Theatre. *Teatro de Rojas* (Pl. D, E, 4), Plaza Mayor. — **Bull Ring** (*Plaza de Toros;* Pl. D, 1), 'corridas' in April and Septemher.

Festivals. *Jan. 22nd* is the feast of San Ildefonso, one of the tutelars of the city. The ceremonies of *Holy Week* are observed here with great elaboration. On the last Sun. in *April* is held the *Romería* at the Ermita Nuestra Señora de la Caheza (p. 146), and on *May 1st* that of the Ermita de la Virgen del Valle (p. 146). Annual Fair, *Aug. 15th-22nd.*

Carriages may he hired at the hotels or in the Despacho Central (see above) for 4-5 p. per hr., or 25-30 p. per day. They may be used for drives round the city-walls on the N. and along the Tagns towards the E.; for visits to the Hospital of San Juan Bautista (p. 141), the Puente de San Martín (p. 146), and the Vega to the E. and W. of the city; and, finally, for a drive from the Puente San Martín along the heights to the S. of the city (p. 146) to the Puente de Alcántara.

Guides (5-10 p. per day), useful when time is limited, may be procured at the hotels.

Chief Attractions (1½-2 days). 1st Day: morning, façade of the *Hospital de Santa Cruz* (p. 140), *Puente de Alcántara* (p. 140), *Puerta del Sol* (p. 141), *Paseo de Madrid* (p. 141), and *Cristo de la Luz* (p. 142); afternoon, *Cathedral* (p. 130) and *Alcázar* (p. 148). — 2nd Day: *Santo Tomé* (p. 143), *San Juan de los Reyes* (p. 144), *Puente de San Martín* (p. 146) *Santa María la Blanca* (p. 146), *Sinagoga del Tránsito* (p. 147), and a walk along the left bank of the Tagus (p. 146).

Toledo (1735 ft.), one of the most ancient cities of Spain, was at its zenith under the Moors and later became the proud residence of the Kings of Castile, with a population of 200,000 souls, since which time it has been the centre of the religious power in the

country ('the Spanish Rome') and the seat of the Metropolitan Archbishop. It is now a quiet provincial capital, containing only 20,200 inhabitants, but it still retains unaltered the outward magnificence of its great past. The city holds a strong position on a granite hill surrounded on three sides by the deep gorge of the *Tagus* and only connected on the N. with the great plain of Castile. It thus produces a remarkable effect with its circle of Moorish-Gothic fortifications, the towering Alcázar, and the cathedral. To the S. of the river, in a vast amphitheatre, rise the rocky summits of the *Montes de Toledo*, enlivened here and there with a few olive-groves. Along the river to the N.W. and N.E. stretches the fertile *Vega*.

'The situation is, indeed, most wild and striking. The Tagus, winding almost all round the city, confines it much in the fashion in which the Wear surrounds Durham. But here the town is far larger, the river banks are more rocky, precipitous, and wild than at Durham; whilst the space enclosed within them is a confused heap of rough and uneven ground, well covered with houses, churches, and monasteries, and intersected everywhere by narrow, Eastern, and Moorish-looking streets and alleys, most of which afford no passage-room for any kind of carriage, and but scanty room for foot-passengers. It is, consequently, without exception, the most difficult city to find one's way in that I have ever seen, and the only one in which I have ever found myself obliged to confess a commissionaire or guide of some sort to be an absolute necessity, if one would not waste half one's time in trying to find the way from one place to another'. ('Gothic Architecture in Spain', by *G. E. Street.*)

In **History** Toledo first appears as the capital of the brave *Carpetani*. Livy (xxxv, 7) mentions *Toletum*, as 'a small town, but strong on account of its situation', which was taken by the Romans in B.C. 192. Under the VISIGOTHS, whose king *Athanagild* transferred his court hither in 557, Toledo became the centre of the religious and political struggles between the Arians and the Catholics. Numerous church-councils were held here. On the conversion of *King Reccared* (p. xxxviii) to orthodox Catholicism in 587, the Catholic clergy obtained the prominent position which they have since held in Spanish politics. The city walls date from the reign of *Wamba* (673). — For nearly four centuries (712-1085) *Tolaitola* was one of the chief strongholds of the MOORS, at first under an Emir subsidiary to the Caliph of Cordova and ultimately (1035) as an independent state. By its manufacture of arms (p. 145), and silk and woollen industries it became very prosperous, and the sciences also were eagerly cultivated. The original inhabitants adopted the speech of their conquerors and became *Mozarabs* ('half Arabs'); they were, however, allowed to practice the Christian faith (p. 134).

After a struggle of several years' duration *Alfonso VI.* of CASTILE entered Toledo in triumph on May 25th, 1085, accompanied by the Cid. Two years later he transferred his royal residence from Burgos to this city. The archbishop was made Primate of Spain. Numerous churches and convents were erected. The Moorish type of civilization still, however, retained its ascendancy, and the Moorish style of architecture was long adhered to (comp p. l). The Arabic tongue flourished alongside the Spanish, and was not interdicted till 1580. The real rulers of Toledo were the *Rodrigos*, *Fonsecas*, *Tenorios*, *Mendozas*, *Ximénez*. *Taveras*, *Lorenzanas*, and other ARCHBISHOPS, who formed a veritable *imperium in imperio*. They practically held in their hands the whole civilization of their times; they built schools, hospitals, and bridges; they led armies; they possessed immense riches and fostered art and science. Their annual revenues amounted to 300,000 ducats, and their chapter consisted of 158 clergy. The weightiest events in Spanish history are associated with the names of Arch-

bishops of Toledo. The soul of the struggle with Granada at the close of the 15th cent. was *Cardinal Pedro González de Mendoza* (d. 1495). *Cardinal Ximénez de Cisneros* (d. 1517) took the helm of Spain after the death of the 'Catholic Kings', and could answer the grandees who enquired into his authority by haughtily pointing from his balcony in Madrid at his army mustered in the square below. Toledo was also the focus of the bold though unavailing attempt of the Comuneros (p. 60) to assert the federal principle against the centralizing tendency of the universal Spanish monarchy. Even Philip II., who brought the court from Valladolid to Toledo in 1559, found the arrogance of the clergy intolerable, and made Madrid his capital in 1560 (p. 60). Thereafter Toledo rapidly declined.

It was at Toledo that *Lope de Vega* (p. 61) lived and wrote some of his immortal dramas ('King Wamba'. 'Over the Bridge', and 'Juana'). The poet *Agustín Moreto y Cabaña* (1618-69) died here as chaplain to the archbishop. The eminent natives of Toledo include *San Ildefonso* (607-669); the learned *Rabbi Aben-Ezra* (1119-74); *Aloise Sigeé* (1518-60), the 'Minerva' of her time; and *Francisco de Rojas-Zorrilla* (b. 1601). The Zocodover (p. 140) has been immortalized by Cervantes in his '*Novelas Ejemplares*'.

In its plan the city still bears an unmistakably Oriental character. Its narrow crooked streets spread themselves like a net over the uneven rocky plateau, without ever expanding into open squares or affording any distant vistas. The tall houses are almost windowless on the side next the street, and reserve all their cheerfulness for the interior *patio* or court — in this way affording as much shelter as possible from the icy winds of winter and the merciless glare of the summer sun. Huge gates, often studded with great iron bosses, protect the entrance, forming a striking contrast to the open doors and free glimpses of the patio enjoyed in the gay city of Seville. Everything here has the character 'of a convent, a prison, or a fortress, to some extent also of a seraglio' *(Gautier)*. The zeal of the Christian conquerors has, of course, impressed its own stamp on the city. The older palaces and houses, in fact almost half of the city, have had to make way for their churches, convents, colleges, and hospitals. The church, however, was the means of maintaining its contact with the general course of European civilization. From the foundation of the new cathedral down to the middle of the 16th cent. a constant succession of French, German, and Italian artizans were at work here. The churches and many other edifices contain valuable treasures of art.

'Few cities that I have ever seen can compete in artistic interest with it; and none perhaps come up to it in the singular magnificence of its situation, and the endless novelty and picturesqueness of its every corner. It epitomizes the whole strange history of Spain in a manner so vivid, that he who visits its old nooks and corners carefully and thoughtfully, can work out, almost unassisted, the strange variety which that history affords. For here Romans, Visigoths, Saracens, and again Christians have in turn held sway, and here all have left their mark; here, moreover, the Christians, since the thirteenth century, have shown two opposite examples, — one of toleration of Jews and Moors, which it would be hard to find a parallel for among ourselves, and the other of intolerance, such as has no parallel out of Spain elsewhere in Europe' *(Street)*.

Comp. 'Toledo: the Story of an Old Spanish Capital', by *Hannah Lynch*, illustrated by *Helen M. James* (London, 1898); and 'Toledo', by *A. F. Calvert* (Spanish Series; London, 1907).

1. The Cathedral and its Vicinity.

The cathedral is open all day till the Ave Maria *(la Oración)*, but the numerous masses often interfere with the visitor's inspection, especially of the altars and choir. Quiet is somewhat rigorously enforced by a special set of officials named *Silencieros* or *Silenciarios*, popularly known as *Azotaperros* or dog-beaters. Tickets (papeletas) admitting to the Treasury (Tesoro Mayor) and Sacristy (2 p.), to the Sala Capitular, Choir, Chapels, and Embroideries (1½ p.) and for the ascent of the Tower (½ p.) are delivered at 2-3 p.m. in the ante-room of the Sacristía (p. 137). Visitors are conducted by officials from 3 p.m. till dusk. Nothing is shown at noon (12-1). — The aspect of the cathedral is new and characteristic at every hour of the day, but the most impressive effect is produced a little before sunset, when the nave and aisles are already dark, while the windows, painted 'á fuego', glow with wonderful brilliancy. — The building is best entered from the Claustro (p. 138) or by the Puerta del Reloj (Pl. 8), in the Calle de la Chapinería. Hurried visitors should see the Capilla Mayor (p. 132), the Coro (p. 133), the Capilla Mozárabe (p. 134), the Chapter Room (p. 135), and the Capilla de Santiago (p. 136).

The ** **Cathedral** (Pl. D, 5; comp. the accompanying ground-plan), the chief lion of the city and the first object of every stranger's curiosity, lies at the foot of the ridge extending from the Alcázar to San Juan de los Reyes. It is, unfortunately, so hemmed in by other buildings that no free view of it can be obtained.

The site was occupied even in the Visigothic period by a Christian temple, dedicated, according to a still extant inscription (p. 138), to the Virgin by King Reccared on April 12th, 587. Among the occupants of the episcopal see in connection with it were SS. Eugenius, Eladius, Ildefonso, and Julian. In 712 the Moors converted the church into their *Mesjid al-jâmi'a*, or principal mosque; and on the capture of the town by Alfonso VI. in 1085 they were expressly allowed to retain it for the Muslim worship. The very next year, however, at the instigation of Archbishop Bernard and Queen Constance, the Christians took forcible possession of the building. St. Ferdinand caused the old church to be torn down, and on Aug. 11th, 1227, laid the foundation-stone of the present edifice (comp. p. xlvii). The process of building went on more or less continuously from that date to 1493, a period of more than 265 years. Among its architects are named *Pedro Pérez* (d. 1285), who superintended the building for more than half-a-century; then (after 1389) *Rodrigo Alfonso* and *Alvar Gómez;* still later, *Annequín de Egas*, *Martín Sánchez*, *Juan Guas* (p. 144), and *Enrique de Egas*. The chapels, the sacristy, the sagrario, and other subordinate buildings date from a still later period. — The cathedral was rifled by the Comuneros in 1521 and by the French, under General La Houssaye, in 1808.

The general style of the cathedral is the early-Gothic of N. France, though late-Gothic, Renaissance, and baroque features bear witness to the long duration of its building. It has a nave and double aisles, with a row of chapels on each side between the outer pillars, and ends on the E. in a semicircular apse with a double ambulatory. Its

CATEDRAL DE TOLEDO

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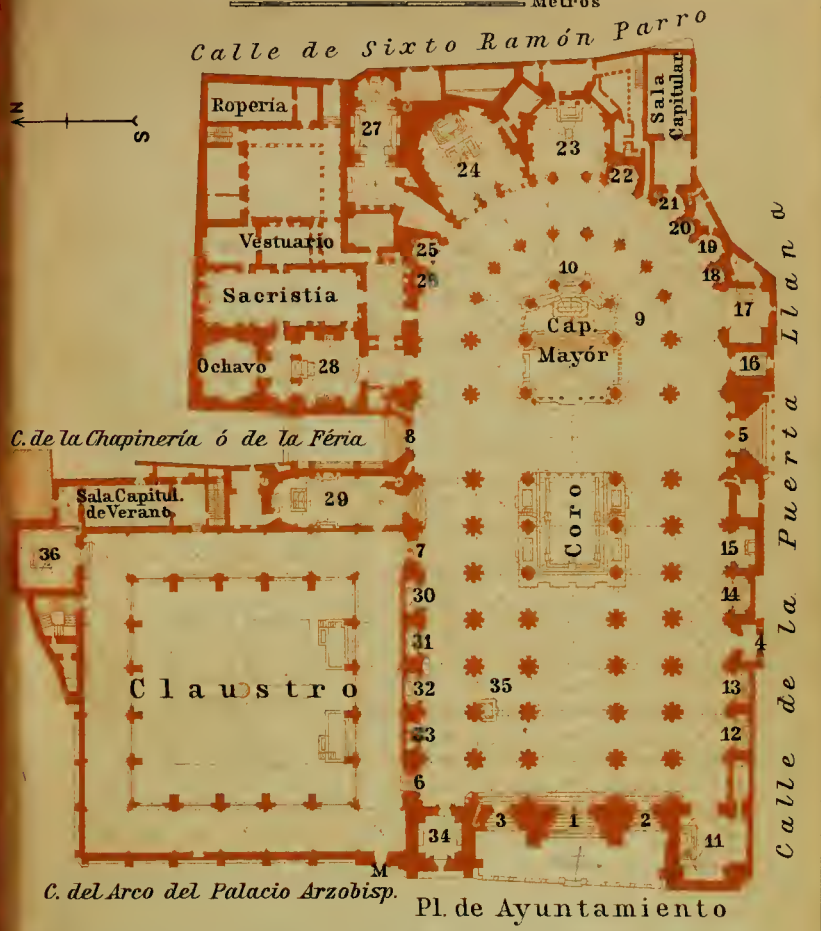


1 Puerta del Perdón	14 Capilla de San Martin	27 Capilla de Reyes nuévos
2 " de los Escribános	15 " de San Eugénio	28 " de la Vírgen d. Sagrário
3 " de la Torre	16 " de Sª Lucía	29 " de San Pedro
4 " Llana	17 " de Reyes viejos	30 " d. l. Vírgen d. l. Piedád
5 " de los Leónes	18 " de Sª Ana	31 " d. l. Pila Bautismál
6 " de la Presentación	19 " de S. J. Bautista	32 " d. N. Señora d. l. Antigua
7 " de Sª Catalína	20 " de San Gil	33 " de Teresa de Haro
8 " del Relój	21 " de San Nicolás	34 " de San Juan
9 Capilla del Sº Sepulcro	22 " de la Trinidád	35 " d. l. Descensión d. N. Señora
10 Trasparente	23 " de S. Ildefonso	36 " de San Blas
11 Capilla Mozárabe	24 " de Santiágo	M Puerta del Mollete
12 " de la Epifanía	25 " de Sª Leocádia	
13 " de la Concepción	26 " del Cristo d. l. Col.	

Geogr. Anst. v. Wagner & Debes, Leipzig.

total length is 395 ft., its width 195 ft.; the nave is 100 ft. high and 44 ft. wide; the inner aisles are 26 ft., the outer aisles 32 ft. across. Its area is about the same as that of Cologne Cathedral and somewhat larger than that of York. — The main building material is granite *(piedra berroqueña)*, but the external decorations and the interior are in a kind of limestone, quarried at Olihuelas, near Toledo.

The EXTERIOR of the cathedral, with its diminishing aisles, its flying buttresses *(arbotantes)*, its finials *(pirámides adornadas de crestería)*, its huge doors, and its fine rose-windows *(rosetones, claraboyas)*, makes an impression of most imposing size. The W. façade is flanked by two projecting *Towers*, of which the *North Tower has alone been finished (ascent, see p. 139). It is 295 ft. in height, and was built under Archbishop Pedro Tenorio (1380-1440) by *Rodrigo Alfonso* and *Alvar Gómez*. The S. tower remained unfinished and was provided with a cupola by *Jorge Manuel Theotocópuli*, son of Domenico Theotocópuli, the painter (p. lxxvii).

The cathedral possesses eight principal ENTRANCES. On the *W. Side* are three doors, leading from a 'lonja' enclosed by a railing. They are seldom open. In the centre is the *Puerta del Perdón* (Pl. 1; p. xlii); to the S. is the *Puerta de los Escribanos* (Pl. 2), used by the notaries when they visit the cathedral to take their oaths; to the N. is the *Puerta de la Torre* (Pl. 3). These all date from 1418-50 and are admirable examples of the Gothic style. Above each of them is a relief, that over the central door representing the gift of the chasuble to St. Ildefonso (p. 138). Above the doors the façade is adorned with numerous statues, a sculpture of the Last Supper with colossal figures in niches, and a large rose-window, nearly 30 ft. in diameter. The uppermost part of the façade is in the baroque style (1787). — The first door on the *S. Side* of the cathedral is the *Puerta Llana* (Pl. 4), or the level door, erected by *Ignacio Haâm* in the classic style in 1800, and so named because it has no steps before it. At the S. end of the transept, which is approached by a flight of stone steps, is the superb PUERTA DE LOS LEONES (Pl. 5), so called from the six shield-bearing lions. It was erected in 1460 in the most elaborate Gothic style by *Annequín de Egas* of Brussels (p. lix) and ornamented by *Juan Alemân;* the upper part was added in the 18th cent. by *Eugenio Durango.* The relief over the door is modern also. The beautiful bronze doors were executed by *Francisco de Villalpando* in 1545-50; the *Wood-carvings on the inside are by *Aleas* and the Dutchman *Diego Copin* (p. liii). — At the W. end of the *N. Side* of the cathedral, adjoining the tower, is the PUERTA DE LA PRESENTACIÓN (Pl. 6), in the best Renaissance style, constructed after 1565 by *Castañeda, Hernández, Manzano,* and other artists. Above the keystone of the arch is a relief of the Presentation. — Farther to the E. is the PUERTA DE SANTA CATALINA (Pl. 7), dating from the 16th century. The capital of the middle pillar is adorn-

ed with a relief of the burial of St. Catharine, above which is a portrait of the saint. Over the lintel is a painting of the Annunciation by *Luis de Velasco* (1584). — The PUERTA DEL RELOJ (Pl. 8), at the N. end of the transept, to which a flight of steps descends, is so named from the clock above it and is also sometimes called the *Puerta del Niño Perdido* or *de la Feria*, because the annual fair begins here. The Puerta itself dates from the beginning of the 15th cent., and its reliefs and statues have an historical interest only; above is a large rose-window. Some additions were made by *Durango* at the end of the 18th century. To the left is a square *Tower*, built by Alvar Gómez in 1425 and containing the two large bells of the clock. A reja of 1482 extends between the wings: the Sagrario and Ochavo on the E., and the Capilla de San Pedro on the W.

The *INTERIOR of the Cathedral is unusually impressive, though the effect is lessened, especially on entering from the W., by the position of the Coro (p. 133). The stained-glass **Windows*, with scenes from the New Testament and the hagiology, coats of arms, and portraits, are very fine. Those in the nave were executed by the Flemish masters *'Maestro Vidriéro' Jacob Dolfin* (1418), *Luis* and *Gasquin of Utrecht* (1429), and *Alberto de Holanda* (1525); those in the aisles are by *Nicolás de Vergara* and his sons *Nicolás* and *Juan* (1560). The masterly vaulting is borne by piers formed of clustered shafts. The floor is a mosaic of black and white marble. — The most striking features of the fine *Transepts* are the great rose-windows and the triforium running round the walls, with niches and statues. — Below the cathedral is an immense *Crypt*, with 88 massive piers corresponding to those in the church above.

We begin our detailed inspection of the church at the **CAPILLA MAYOR, which originally occupied only the first bay to the E. of the crossing, but afterwards took in the second also, *i.e.* the former Capilla de los Reyes Viejos. Card. Ximénez built the present capilla mayor in 1498-1504, without disturbing the coffins of the kings and archbishops buried below. The groining, the arches, and the upper part of the piers are richly gilded; the walls and piers are profusely adorned with statues, columns, canopies, angels, etc. Above runs a triforium with horseshoe-arches and columns, and over this are windows with stained glass. The floor is a mosaic of red and white marble. The capilla mayor is separated from the transept (whence three steps ascend) by a plateresque reja, executed by *Francisco de Villalpando* (1548), with reliefs, coats of arms, candelabra, and a colossal crucifix (p. liv), once silvered and gilded. — On the walls and piers are numerous reliefs and statues in canopied niches, surrounded by gilded foliage and fantastic creations of various kinds. Among the statues is one (to the left) of *Martín Alhaga* or *Malo*, the *Shepherd of Las Navas*, who showed Alfonso VIII. the mountain-path that enabled him to reach the battlefield of Las Navas

de Tolosa (p. 326). To the right is the *Alfaquí Abu Walid*, who made peace between Alfonso VI. and Bishop Bernard, when the former was incensed over the high-handed expulsion of the Moors from their mosque (p. 130). — The huge *Retablo* of the high-altar, made of larch-wood, gilded and painted in the richest Gothic style, was executed by *Enrique de Egas* and *Pedro Gumiel* (p. lix) and erected under Card. Ximénez. The five stages represent scenes from the New Testament, the figures being all life-size. In the middle is the magnificent *Custodia* (p. lxiv), in the form of a pyramid, with the *Sagrario* (monstrance). At the top is a colossal Mt. Calvary. — Among the monuments *(Enterramientos)* on the walls is (left) the Renaissance tomb of *Cardinal Pedro González de Mendoza* (d. 1495; p. 129), the so-called '*Tercér Rey*', consisting of a sarcophagus with a recumbent figure (p. lx). On the exterior of the same wall is an altar with a medallion by *Covarrubias*, representing the adoration of the Holy Cross held by St. Helen. — The *Sepulcros Reales* of the 'Reyes Viejos', to the right and left of the high-altar, consist of richly decorated Gothic niches, executed by *Diego Copin* (p. 131) in 1507 and containing the older sarcophagi, on which lie effigies of 1289. On the Gospel side are the tombs of *Alfonso VII.* and the *Infante Don Pedro de Aguilar*, son of Alfonso XI.; on the Epistle side are *Sancho IV. (el Bravo)* and *Sancho III. (el Deseado)*.

Below the capilla mayor is the entrance (Pl. 9; usually closed) to the *Capilla del Santo Sepulcro*, so called from a Deposition in the Tomb above the high-altar, carved by Diego Copin (1514) and painted by Juan de Borgoña.

Behind the high-altar, on the outside wall of the capilla mayor, is the monument of *Cardinal Diego de Astorga*, including the *Trasparente* (Pl. 10), a barbaric but extraordinarily well-executed 'fricassée de marbre', completed by *Narciso Tomé* in 1732 (comp. p. lxix) and deriving its name from the opening by which light is admitted to the *Camarín* behind the high-altar.

The *Coro occupies the two bays of the nave to the W. of the transept, and is separated from the latter by a reja by *Domingo de Céspedes* (1548). The floor is of marble, finely inlaid. The *Altar de Prima* is so called because mass is read here at the first hour of the day. Over it is the 'Virgen de la Blanca', a figure in blackened stone, veiled by curtains and enclosed by a good reja by *Francisco Villalpando* and *Ruy Díaz del Corral* (1551-64).* — In the middle of the choir are three reading-desks (*atriles*, p. lxiii). The two that match were executed by *Nicolás de Vergara*, his like-named son, and *Juan Corbella* (1570), in the shape of a Doric building consisting of gilded bronze and iron. The third atril, called *El Aguila* from the bronze eagle with outstretched wings, is by *Vicente Salinas* (1646); the Gothic substructure was made by a German artist in 1425, and did not originally belong to it. — The chief glory of the choir is, however, its superb ***Sillería*, or stalls, two rows of which occupy the lower

part of the walls. The *Sillería Baja*, carved in walnut-wood by the 'Entallador' *Rodríguez* in 1495, consists of 50 seats and 5 flights of steps. The 54 reliefs above represent scenes in the newly (1492) concluded conquest of Granada. The *Sillería Alta*, also of walnut-wood, elaborately adorned with carving and intarsia-work *(embutídos)* and charming reliefs above the stalls, is surmounted by a canopy, borne by jasper columns with alabaster bases and capitals, and enriched with an alabaster frieze with portraits of the patriarchs (Progenitores Christi). It was finished in 1543, the 35 stalls on the Gospel side being by *Alonso Berruguete* and the 35 stalls on the Epistle side by *Philip Vigarní*. Of these two artists the inscription says: 'Certaverunt artificum ingenia; certabunt semper spectatorum judicia'. — The *Silla Arzobispal*, at the W. end of the coro, bears the arms of Card. Silicéo and was made by Berruguete. Its bronze columns support a canopy, above which is a life-size alabaster group of the Transfiguration on Mt. Tabor. The back of the throne is embellished with a medallion in alabaster of the Virgin presenting the chasuble to St. Ildefonso, by *Gregorio Vigarní*, a brother of Philip.

The *Respaldos*, or outer faces of the side-walls of the coro, are adorned by a Gothic arcade, borne by 52 columns of the famous Toledo jasper. Above the arcade are 56 panels with reliefs of scenes from the Old Testament, executed about 1380 by the unknown sculptor of the subjects on the Puerta del Reloj (p. 132) and in the cloisters. — In the middle of the *Trascoro*, or back of the choir, is a medallion by *Alonso Berruguete*, representing God the Father surrounded by the symbols of the Evangelists. To the right and left are alabaster statues of Innocence and Guilt *(Inocencia* and *Culpa)*, by *Nicolás de Vergara* (ca. 1550).

We now begin our inspection of the side-chapels and subsidiary buildings at the Capilla Mozárabe (Pl. 11), in the S.W. tower, where divine service is celebrated daily at 8.30 a.m. in summer and 9.30 a.m. in winter according to the Visigothic or Mozarabic ritual. This ritual differs from the 'Latin' in thirteen points (which may be found detailed in *Parra's* 'Compendio del Toledo en la mano'), and down to 1851 was observed also in six of the city parochial churches. The chapel was built for Card. Ximénez by *Enrique de Egas* in 1504. The upper part is by *Juan de Arteaga* and *Francisco de Vargas* (1519); the cupola was added by *Jorge Manuel Theotocópuli* (p. 131) in 1626. The fine reja is by *Juan Francés* (1524). Above the altar to the right is a mosaic of the Virgin and Child, sent from Rome by Card. Lorenzana (1794). The fresco in front of us, by *Juan de Borgoña* (1514), represents scenes from the capture of Oran (1509), at which Card. Ximénez was present. To the right he is seen embarking at Cartagena, and to the left landing at Mers-el-Kebir. In the centre is the storming of Oran. The large reading-desks should be noticed.

The Capilla de San Eugenio (Pl. 15) is enclosed by a fine

reja by *Enrique de Egas* (1500) and contains a statue of St. Eugenius by *Diego Copin* (1517) and an altar-piece with paintings from the life of Christ by *Juan de Borgoña* (1516). To the left is the tomb of *Bishop Fernando del Castillo* (d. 1521), with his effigy in alabaster; to the right is the tomb of the *Alguacil Fernán Gudiel* (d. 1278), in the Mudejar style.

On the wall of the aisle beyond the chapel of San Eugenio is the so-called *Cristobalón*, a colossal figure (46 ft. high) of St. Christopher (Cristóbal), painted at an early period and restored by *Gabriel de Rueda* in 1638. — We next pass the Puerta de los Leones (Pl. 5; p. 131) and reach the Gothic *Capilla de Santa Lucía* (Pl. 16), the patron-saint of the blind, erected in the 13th cent.; to the left of the entrance is a painting of St. John the Baptist by *Caravaggio*, to the right St. Bartholomew by *Maella* (1786). — The *Capilla de Reyes Viejos* (Pl. 17), founded in 1290 as the *Capilla del Espíritu Santo* (comp. p. 132), has a beautiful reja by *Domingo de Céspedes* (1529). The three retablos on the E. side, by *Francisco Comontes* (1539), contain pictures by *Juan Alfón* (1418). — The door adjoining the *Capilla de San Nicolás* (Pl. 21) leads to the —

** Sala Capitular, erected in 1504-12 by *Pedro Gumiel* and *Enrique de Egas*. Through a handsome portal by *Diego Copin* (1510) we enter the *Antesala*, with a marble floor, an artesonado ceiling by *Francisco de Lara* (1511), and a plateresque frieze by *Juan de Borgoña*. By the N. wall is a cupboard or wardrobe by *Gregorio Pardo* (1551); that by the S. wall is by *Gregorio López Durango* (1780). — The portal leading hence to the *Chapter Room* proper, executed by *Pablo* and *Bernardino Bonifacio* in 1510, is in the Mudejar style. The Sala Capitular is a beautiful square room, with a superb artesonado ceiling, painted in red, blue, and gold, which was begun by *Diego López de Arenas* of Seville and finished by *Francisco de Lara* in 1508. The painting and the frieze are by *Luis de Medina* and *Alfonso Sánchez* (1510). The walls are adorned with a celebrated series of 13 *Frescoes by *Juan de Borgoña* (comp. p. lxxv). On the entrance-wall is the Last Judgment *(Juicio Final)*; opposite wall, Descent from the Cross, Pietà, and Resurrection; right wall, Conception, Nativity, Presentation, and Annunciation; left wall, Visitation, Circumcision, Death and Assumption of the Virgin Presentation of the Chasuble to St. Ildefonso. Below these paintings is a series of 'portraits' of the archbishops, also by *Juan de Borgoña*. The stalls were carved by *Francisco de Lara* in 1512; the archiepiscopal throne in the middle is by *Diego Copin* (1514). Above the latter is an attractive painting of the Virgin and Child, by a *Flemish-Spanish Master* of about 1500.

The *Capilla de San Ildefonso (Pl. 23) was founded by Archbishop Rodrigo and renewed in the 14th cent. by *Cardinal Gil de Albornoz* (p. xlviii). The two richly adorned piers at the entrance are generally surrounded by kneeling worshippers, especially that

to the left, which supports a piece of marble from the column of the Virgin at Saragossa (p. 205). — The costly marble altar at the E. end has little artistic merit (1783). The chapel contains numerous tombs. In the middle of the chapel stands the *Monument of Card. Albornoz* (d. 1364, at Viterbo). By the right wall is the tomb of *Alonso Carrillo de Albornoz*, Bishop of Avila (d. 1514), executed by *Pedro López de Tejada* in 1545 in the richest Renaissance style. Adjacent are those of his brother *Iñigo López Carrillo de Mendoza*, Viceroy of Sardinia (killed in 1491 at the siege of Granada), with a recumbent marble effigy, and of *Archbishop Gaspar de Borja* (d. 1645). On the left side of the chapel is the tomb of the Papal Legate *Alejandro Frumento* (d. 1580). Adjoining the high-altar is that of *Archbp. Juan Martínez de Contreras* (d. 1434).

The *Capilla de Santiago (Pl. 24) was erected in 1435, on the site of an earlier chapel dedicated to St. Thomas of Canterbury (1177), by *Count Alvaro de Luna* (p. 40). He fitted it up as his family burial-chapel, and adorned it in the most elaborate Gothic style (p. xlviii). The high-altar, executed in 1498 by *Sancho de Zamora*, *Juan de Segovia*, and *Pedro Gumiel*, includes an equestrian statue of St. James the Elder and a portrait of the founder (as Grand-Master of the Order of Santiago). Above the altar is a relief of St. James fighting the Moors. The six magnificent Gothic *Tombs of Carrara marble were executed by *Pablo Ortitz* (p. lviii) in 1488 at the order of Doña María de Luna, daughter of Count Alvaro. In the middle are the much damaged monuments of *Alvaro de Luna*, recumbent and clad in full armour with the mantle of the Order of Santiago, and his wife *Doña Juana Pimentel* (d. 1488). At each corner of Alvaro's tomb kneels a knight of Santiago, and at his feet is a kneeling page holding a helmet. At the corners of his wife's tomb are four Franciscan monks, at her feet a waiting-woman with a book. In recesses in the left wall are the tomb of *Archbp. Juan de Cerezuela* (d. 1442), maternal uncle of Don Alvaro, and *Archbp. Pedro de Luna* (d. 1414), his uncle on the father's side. By the wall to the right reposes his son *Juan de Luna, Conde de Santisteban*, and a nameless kinsman.

The passage between the chapels of Santiago and Santa Leocadia leads to the highly interesting *Capilla de Reyes Nuevos (Pl. 27; adm. till 9 a.m. only in summer and 10 in winter), so called from the later line of kings descended from the illegitimate Henry II., who killed his brother Peter the Cruel (p. 396). The chapel was originally built in the N. aisle, on the site of the Capilla de la Descensión (p. 138); the present handsome Renaissance structure was erected by *Alonso de Covarrubias* (p. liii) in 1534. The fine *Portal*, flanked by two armed shield-bearers, leads into an *Ante-Capilla*, through which we enter the chapel proper, consisting of three bays. In the first of these are a Portuguese standard, taken at the battle of Toro (1476), and an old suit of armour worn by

the standard-bearer *Duarte de Almeida*. In the second bay, beyond the reja by *Domingo de Céspedes*, is the *Sillería*, above which, on each side, are two *Niches, elaborately framed and containing the sarcophagi and effigies of the kings. To the right are *Henry II.* himself (d. 1378) and his wife *Doña Juana* (d. 1381); to the left are *Henry III.* (d. 1407) and his wife *Doña Catalina Alencastre* (*i.e.* 'of Lancaster'; d. 1418), daughter of John of Gaunt. In similar niches to the right and left of the altar lie *John I.* (d. 1390), son of Henry II., and his wife *Leonora* (d. 1382), both by *Jorge de Contreras*. In the corner to the right, by the tomb of Juana, is a kneeling figure, by *Juan de Borgoña*, of *John II.* (d. 1454), the builder of the 'old chapel', who is buried in the Cartuja de Miraflores (p. 37).

The set of apartments we next visit — the Sacristía, Vestuario, Cuarto de la Custodia, Ochavo, and Capilla de la Virgen del Sagrario — were built by *Nicolás de Vergara the Younger* in 1592-1616, on the site of an old hospital. — The entrance to the Sacristía is beyond the Cap. del Cristo de la Columna (Pl. 26). From the *Ante-Sacristía* we pass through a fine portal, the doors of which (26 ft. high) are by *Diego Guillen*, into the large *Salón de la Sacristía*, containing several good paintings. The admirable altar-piece, the 'Expolio de Jesús', or the Saviour being stripped of his raiment on Mt. Calvary, is an early work (1577-79) of *Dom. Theotocópuli* (*el Greco;* see p. 147). Other paintings are by *Goya* (p. xcii; Betrayal of Christ), *Orrente*, etc. The ceiling (Miracle of San Ildefonso) is *Luca Giordano's* best fresco in Spain. The last archway on the E. wall contains the tomb of Card. Luis María de Borbón (d. 1823), by *Salvatierra*. — The door in the E. wall leads to the Vestuario, the groining of which was painted in 1671 by *Claudio Coello* and *José Donoso*. Some of the vestments are very handsomely embroidered. Among the paintings here are: *Luca Giordano*, Baptism of Christ; *Tilian* (?), Crucifixion; *Van Dyck* (?), Pope Clement VII.; *Francesco Bassano*, Circumcision; *Rubens*, Madonna and saints; *Guido Reni*, SS. Charles Borromæus and Philip Neri; *Guercino*, David; *Dom. Theotocópuli*, St. Francis. — The Vestuario is adjoined by the Cuarto de la Custodia, formerly the cathedral treasury (see p. 138), containing pictures by *Van Dyck*, *Carlo Maralla*, and others. — A door in the W. wall of the sacristy leads to the *Ochavo* ('octagon'), containing the *Relicario* or collection of relics.

The Capilla de la Virgen del Sagrario (Pl. 28) contains a highly venerated figure of the Virgin, almost entirely covered with valuable jewellery. — In the N. ambulatory of the apse, opposite the entrance to the Cap. de Santa Marina, is the tomb of *Archbp. Luis Fernández Portocarrero* (d. 1709), the 'King Maker', marked by a brass bearing the inscription: 'Hic jacet pulvis cinis et nihil'.

We now pass the Puerta del Reloj (Pl. 8; p. 132) and enter the N. aisle, off which opens the large Gothic Capilla de San Pedro (Pl. 29), now used as a parish-church. It was built by *Archbp. Sancho de*

Rojas (d. 1422) and was restored at the end of the 18th century. On the left, above the sillería, is the fine monument of the archbishop, which originally stood in the centre of the chapel. The pictures are by *Bayeu.* — Passing the Puerta de Santa Catalina (Pl. 7; p. 132) and the *Capilla de la Virgen de la Piedad* (Pl. 30), we reach the *Capilla de la Pila Bautismal* (Pl. 31), or baptistry, with a handsome portal and a reja by *Domingo de Céspedes.* The bronze font *(pila)* and the two retablos on the side-walls are by *Francisco de Amberes.* — In front of the altar of the *Capilla de Nuestra Señora de la Antigua* (Pl. 32) it was customary to consecrate the Spanish banners used in the wars with the Moors. — We now enter the —

Capilla de San Juan (Pl. 34), which is on the lowest story of the N.W. tower and is called also the *Cap. de la Torre* and *Cap. de los Canónigos.* It was built in the Renaissance style in 1537 et seq. by *Alonso de Covarrubias.* The fine portal is adorned with a relief of Christ and St. Peter (Domine, quo vadis?). The interior was remodelled in 1890, and now contains the *Cathedral Treasury (*Las *Alhajas* = jewels).

The chief treasure is the famous *Custodia executed by *Enrique de Arphe* (p. lxiv) for Card. Ximénez in 1524. This is nearly 10 ft. high, weighs 378 lbs., and is decorated with 260 silver-gilt statuettes. The monstrance it enshrines, weighing 4 lbs., is said to be made of the first gold that Columbus brought from the New World. Here also is kept the wardrobe of the *Virgen del Sagrario* (p. 137); the *Cruz de la Manga*, made by *Gregorio de Varona* (16th cent.); the *Guión*, or archiepiscopal cross, which Card. Mendoza planted on the Alhambra on Jan. 2nd, 1492; four *Geographical Globes*; a sword said to have belonged to Alfonso VI.; the *Biblia de Oro*, in 3 vols. (12th cent.); a statuette of St. Francis by *Pedro de Mena* (p. lxix); a marble figure of St. Leocadia, half life-size, by *Al. Berruguete* (p. lxiii); two silver reliefs with the Rape of the Sabines and the Death of Darius, ascribed to *Benvenuto Cellini* (?); etc.

The small Capilla de la Descensión de Nuestra Señora (Pl. 35) is in the form of a pyramidal Gothic tower erected in 1601 on the site of the high-altar of the oldest church, where, on Dec. 18th, 666, according to the legend, the Virgin presented St. Ildefonso, the champion of the 'Inmaculada Concepción', with the casulla or chasuble, as is represented in the medallion above the altar. At the back of the chapel, behind a grating in a marble frame, is a stone on which the Virgin stood; it is much worn by the fingers of the devout, which are thrust through the grating and then kissed.

The Gothic **Cloisters,** begun in 1389, are most conveniently entered by the *Puerta del Mollete* (Pl. M) on the W. side, where 'molletes' (rolls) used to be distributed to the poor. The *Claustro Bajo* (lower cloister) is embellished with frescoes by *Francisco Bayeu*, representing scenes from the lives of Eulogius, Eugenius, Casilda, and other saints. The twelfth fresco, showing St. Leocadia brought to trial, is by *Maella.* On a column in the middle of the E. walk is a marble cylinder with an inscription referring to the foundation of the earliest Christian church (comp. p. 130). Adjacent is a large doorway leading to the *Sala Capitular de Verano*, or summer chapter-

house, built in the 15th cent. by Card. Ximénez (closed). In the N.E. angle lies the *Capilla de San Blas* (Pl. 36), containing the tomb of its founder, Card. Pedro Tenorio (d. 1399), and having its groining adorned with frescoes in the style of Giotto (p. lxxi). — To reach the *Claustro Alto*, or upper cloisters, we pass through the door (No. 1) in the Archiepiscopal Palace (see below) and through an archway uniting the palace with the cloisters. Off the cloisters open a number of rooms known as the *Claverías;* here, too, are kept the *Monumento* used in Holy Week, and the *Gigantones de Tarasca*, or grotesque figures carried through the streets in procession (the *Ana Bolena*, the dragon *Tarasca*, etc.).

The **Chapter Library** (*Biblioteca del Cabildo;* Pl. D, 4), founded by Card. Tenorio in 1380, contains valuable MSS. and specimens of early printing. It is entered from the E. side of the Claustro Bajo, but a special permission is required from the librarian (Plaza del Juego de Pelota 11).

A fine view is obtained from the *North Tower* (p. 131; adm. after 10.30 a.m., 50 c.; entr. by door No. 1 in the Archbishop's Palace).

Among its bells is the famous *Campana Gorda*, weighing nearly two tons and cast by *Alejandro Gargollo* in 1753. This has been cracked by a too violent use of the clapper (*badajo*), which here rests on the floor. The Gorda is surrounded by eight other bells, and farther up are two more. In another stage is the huge *Matraca* (wooden rattle), which is used continuously from Maundy Thursday till high-mass on the Saturday before Easter instead of the bells. At the top is the *Cimbalillo* or *Esquilón*, used for summoning the canons (*prebendados*).

Opposite the W. front of the cathedral stands the **Palacio Arzobispal** (Pl. D, 5), or Archbishop's Palace, of no interest apart from the *Biblioteca Provincial* on the groundfloor (open 9-2).

The palace bounds the N.W. side of the PLAZUELA DEL AYUNTAMIENTO, which affords the best view of the cathedral, including the Mozarabic Chapel with its cupola and the open-work steeple. — To the S.W. rises the —

Ayuntamiento (Pl. D, 5), or city-hall, built in the 15th cent. and remodelled in the 17th by *Dom. Theotocópuli;* it has a handsome façade in the classical style. The entrance is on the N.W. side. On the wall of the staircase are inscribed the following verses by *Gómez Manrique* (gold letters on a blue ground, now hard to decipher):

'*Nobles discretos varones*	'Good gentlemen with high forbears,
Que gobernáis á Toledo,	Who govern Toledo city,
En aquestos escalones	As you ascend these civic stairs,
Desechad las aficiones,	Abandon all nepotic cares,
Codicias, amor y miedo.	Fear, greed, and undue pity.
Por los comunes provechos	Think only of the State's behoof,
Dejad los particulares;	Not of the gain that lureth;
Pues os fizo Dios pilares	Since you're the pillars of the roof
De tan riquísimos techos,	Which God provides, be yours the proof
Estad firmes y derechos.'	That honour still endureth'.

Here also are two portraits of Charles II. and his wife Marianne of Neuberg, by *Carreño*. The *Sala Capitular* contains fine 'azulejos' and some battle-scenes. — The balcony affords a good view of the cathedral.

The *Calle de Santa Isabel* leads to the S. from the Plazuela del Ayuntamiento to the scanty remains of the alleged *Palace of Peter the Cruel* (?; p. 136). The old portal, in the Mudejar style, is immured opposite, in the *Convento de Santa Isabel* (Pl. 7; D, 6). — The church of **San Andrés** (Pl. D, 6) has a Gothic apse and contains a retablo with paintings by *Francisco de Amberes* (p. lxxiv).

2. North-Eastern and Northern Quarters of the City.

The animated Calle del Comercio (Pl. D, E, 4), a business street beginning a little to the N. of the cathedral, leads to the Plaza de Zocodover (Pl. E, 4), the focus of the city's life. The name Zocodover is connected with the Arabic *Sûk*, a market (comp. p. 452). In the arcades of the large buildings surrounding it are several cafés (p. 127). — The Calle de Venancio González runs hence to the N. to the Miradero (p. 141), and the Cuesta del Alcázar to the S. to the Alcázar (p. 148). The *Arco de la Sangre de Cristo*, on the E. side of the plaza, leads to the —

Calle de Cervantes (Pl. E, F, 4), which descends to the Tagus. To the right in this street is the *Posada de la Sangre*, formerly called the *Mesón del Sevillano*, in which Cervantes lived; it has a quaint court. To the left is the old ***Hospital de Santa Cruz** (Pl. E, 3, 4; visitors admitted, fee 25-50 c.), built by *Enrique de Egas* in 1494-1514 for Card. Pedro Mendoza; it is in the form of a Maltese cross and is one of the masterpieces of the Spanish Renaissance (p. lii). Its prototype was the Colegio Mayor de Santa Cruz at Valladolid, and it served itself in turn as the model of the Colegio de Santiago at Salamanca. One of the finest features is the *Portal*, constructed of 'piedra blanca de la Rosa' and marble. It is adorned with the arms of the founder, and over it is the Adoration of the Cross, with St. Helena to the right, and the kneeling cardinal and St. Peter to the left. The fine *Patio* has double rows of arcades. The *Staircase*, with handsome balustrades and a wooden ceiling in the plateresque style, should also be noticed. The *Church* has a fine carved wooden ceiling. The hospital partially collapsed in 1906, but is now under restoration and will be adapted for the Museo (p. 144) and the Biblioteca Provincial (p. 139).

Beyond the hospital the street descends, bending to the right, to the *Puerta de Doce Cantos* (Pl. F, 4) and the gorge of the Tagus. To the right, below, are the ruins of an *Acueducto Romano* (Pl. F, 4, 5). — Following the city-walls towards the N., we pass the *Turbina Vargas* (Pl. F, 4), or municipal pumping apparatus, which replaces the unsuccessful *Artificio*, built by *Juanelo Turriano* (p. 144) in 1568. Opposite are the municipal electric works.

The ***Puente de Alcántara** (Pl. F, 3), at the N.E. angle of the city, in front of the *Puerta de Alcántara*, spans the Tagus in one large and one smaller arch, and has a tower at each end. It is of Moorish origin (Arab. *al kantara* = bridge), but the present struc-

ture dates mainly from the time of Alfonso the Learned (1258) and Archbishop Pedro Tenorio (1380). On the W. tower (1484) is a small statue of St. Ildefonso by *Berruguete*, with an inscription of Philip II. Beyond the bridge we enjoy a striking view of the Tagus and of the city, dominated by the Alcázar. — On the heights on the left bank of the river are the ruins of the *Castillo de San Servando* (Pl. F, 3), erected by Alfonso VI. to protect the convent of that name and the city, and renewed by Alfonso VIII. (view). The *Paseo de la Rosa* leads from the bridge to the rail. station (*Estación del Ferrocarril;* Pl. F, 3).

In the *Huerta del Rey*, to the N.E. of the station and close to the river, is the so-called *Palacio de Galiana*, the remains of a Moorish building, supposed to have been erected by the mythical *King Galafre* for his daughter *Galiana*, the equally mythical lady-love of Charlemagne. — It is referred to by Sancho Panza ('Don Quixote', chap. 55).

From the Alcántara bridge we ascend to the N.W. by the broad road on the right bank which passes below the oldest Moorish walls (left) and then skirts the more recent city-walls (right), constructed by King Wamba (p. 128) to include the suburb (arrabal) of *Antequeruela*. In about 10 min. we reach the old ***Puerta del Sol** (Pl. D, 3), a structure in the Mudejar style, with two towers, probably built about 1100 and recently restored. The sculptures on the W. side belong to a later period; they represent St. Ildefonso receiving the chasuble (p. 138), and, above, the Punishment of an alguacil (captain of the castle) who was executed by Ferdinand III. Ascent of the gate, see p. 142. — A little farther up is the *Puerta de Alarcones* (Pl. D, 3), above which is the *Miradero* (Pl. D, E, 3), a promenade commanding a beautiful view. The buildings to the E. of the Miradero occupy the site of King Wamba's palace.

From the Puerta del Sol the Calle Real del Arrabal (Pl. D, 3) descends to the N.E. to the old church of *Santiago del Arrabal* (Pl. C, D, 3), built in the Mudejar style in the reign of Alfonso VI., renewed in the 13th cent., and partly modernized in the interior in 1790. It possesses a well-preserved Moorish tower. Farther on is the **Puerta Visagra** (Pl. D, 2, 3), a double gateway, built in 1550 and restored in 1575. On the outside of the N. gate is the double eagle of Charles V.; on the inside is a statue of St. Anthony, by *Berruguete* (or *Monegro*). — We next traverse the attractive *Paseo de Madrid* (Pl. C, D, 2), which contains a few statues of the Madrid 'reyes' (p. 95) and commands an extensive view to the W. and E. of the city-walls and the vega. At the N. end of it lies the huge **Hospital de San Juan Bautista** (Pl. D, 1; fee 30 c.), generally known as *Hosp. de Afuera* ('outside'), built by *Bartolomé de Bustamante* (p. liv) in 1541 et seq. The façade is unfinished. From the N. side of the fine *Patio*, which is divided into two parts by a colonnade, we pass through a Renaissance portal by *Berruguete* into the *Chapel*, which is really a large church in the form of a Latin cross, surmounted by a lofty dome. Below the dome is the monument of the founder, *Abp. Juan*

de Tavera, by *Berruguete* (p. lxiii), who died in this hospital in 1561. — To the E. of the hospital lies the suburb of *Covachuelas*, the houses of which conceal the remains of a *Roman Amphitheatre* (Pl. 1; D, 1).

The **Puerta Visagra Antigua** (Pl. C, 3), now closed, is an ancient Arab gate of the 9th cent. and has preserved its original form almost unaltered. It lies a little to the W. of the modern Puerta Visagra and is reached by skirting the outside of the city-wall. — From this point a broad road, planted with trees, leads to the S.W. to the *Puerta del Cambrón* (p. 145). Above this road, on the left, are the *Diputación Provincial* (Pl. C, 3), with some remains of the *Palace of the Burgas*, and the *Hospital de Dementes* (Pl. B, 3, 4), generally known as *El Nuncio* and called by Cervantes the Casa del Nuncio. — Another road leads to the W. from the Puerta Visagra Antigua to the Weapon Factory (p. 145), passing some insignificant *Roman Ruins* (Pl. B, 2, 3), which may be those of a circus.

From the Puerta del Sol we now turn to the S.W. and re-enter the inner town by the *Puerta del Cristo de la Luz* (Pl. 2; D, 3). A little way up the hill is the ruinous ermita of —

***El Cristo de la Luz** (Pl. D, 3; adm. $^1/_2$ p.), a small but interesting mosque *(mesquita)* which in the Christian period was enlarged on the E. side, built, according to the Moorish brick-inscription on the façade, in 922, and incorporating some columns from a more ancient Visigothic church (comp. pp. l, lxxi). The horseshoe arches, the vaulting, the arcades over the main arches, the windows, and other details all resemble those of the mosque of Cordova. The name is derived from a legend which relates how the horse of the Cid, on the entry of Alfonso VI., knelt down opposite the mosque and refused to move from the spot. The wall opposite was then opened and a niche revealed, containing a crucifix and a lighted lamp from the original Visigothic church. The king thereupon celebrated in this mosque the first mass said in the conquered city (May 25th, 1085). — From the court of the church the conserje leads us to the top of the *Puerta del Sol* (p. 141), the works of which afford an interesting idea of the art of fortification in the middle ages. Extensive view from the flat roof.

From the Cristo de la Luz the steep CUESTA DE CARMELITOS (fine court at No. 5) ascends to the S.W. to the church of *San Vicente Anejo* (Pl. D, 4), in the small plazuela of that name, and to the *Academia de Dibujo* (Pl. C, D, 4), or academy of art, with a vestibule borne by huge Ionic granite columns. The collections are unimportant. Part of the building is occupied by an *Instituto de Segunda Enseñanza*, or grammar-school.

Narrow and tortuous lanes lead up and down from the Plazuela de San Vicente to the N.W. to the church of **Santo Domingo el Real** (Pl. C, 3), the handsome portico of which is borne by four columns. To the W. is a wall with bells. The interior contains nothing of interest. The grated room to the W. is picturesquely filled before 9 a.m. with the kneeling figures of white-robed Dominican nuns.

A few hundred yards to the W. of the Art Academy, at No. 9 Calle de la Misericordia, lies the **Salón de Mesa** (Pl. 4, C, 4; adm. 1 p.), containing a fine room in the Mudejar style (65 ft. long,

23 ft. wide, and 40 ft. high), with rich arabesque decoration and a beautiful artesonado ceiling. The building probably dates from the middle of the 15th century. Comp. p. l.

A little to the W. is the Plazuela de Padilla (Pl. C, 4), where stood the house (torn down by Charles V. in 1522) of *Juan de Padilla*, the celebrated leader of the Comuneros (p. 60), and his wife *María*. — By following the Cuesta de Santo Domingo el Antiguo at the N.W. angle of this plazuela and then taking the first turning to the right, we reach the church of **Santo Domingo el Antiguo** (Pl. C, 4), restored in 1575 et seq., for which Theotocópuli painted an Assumption (now in Pau).

To the S.E. of the Casa de Mesa, viâ the Calle de San Román and the Calle de San Pedro Mártir, we reach the church of *San Juan Bautista* (Pl. C, D, 4, 5). Then we may either descend to the S.W. through the Calle de Alfonso Doce and the Calle de la Campana to *Santo Tomé* (see below), or proceed to the S.E., through the Callejón de Jesús y María and the Calle de la Ciudad, to the *Plazuela del Ayuntamiento* (p. 139).

3. Western and South-Western Quarters of the City.

To reach the S.W. part of the city from the Plazuela del Ayuntamiento (p. 139), we follow the Calle de la Ciudad, beginning opposite the main entrance of the Ayuntamiento, then turn to the left into the Calle de la Trinidad, and follow it to the Calle Santo Tomé (Pl. C, 5). In a side-street off the last, opposite each other, stand the churches of *San Antonio de Padua*, belonging to a Franciscan nunnery, and —

Santo Tomé (Pl. C, 5), originally a mosque, but rebuilt in the Gothic style in the 14th cent. at the cost of Count Orgaz. (The custodian of Santo Tomé and San Juan de los Reyes lives at Calle del Angel 18, between the two churches; fee for each $^1/_2$-1 p.) The beautiful tower, however, still retains most of its original character. In the interior, to the right of the main entrance, is a celebrated painting by *Domenico Theotocópuli* (1584; p. lxxvii), representing the burial of Count Orgaz (d. 1323) in this church, with SS. Augustine and Stephen. Most of the mourners are portraits; the sixth man, counting from the right, is the painter himself. The vestments in the picture are painted with saints' heads; on that of the young priest to the left is depicted the Stoning of St. Stephen. To the left of the high-altar is a statue of Elijah, by *Alonso Cano*. — To the S. of St. Thomas's lies the neglected Plazuela del Conde, with the *Palacio de los Condes de Fuensalida* (Pl. 9; C, 5), in which Charles V. stayed in 1537 and his wife Isabella of Portugal died. The court contains interesting remains of Moorish wall-ornaments combined with plateresque motives.

Following the Calle del Angel, opposite the tower of Santo Tomé, towards the W., we pass (to the left) the Escuela de Industrias Artísticas (p. 145) and reach the former Franciscan convent and church of —

***San Juan de los Reyes** (Pl. B, 5; custodian see p. 143; fee 1/2 p.; entrance on the N.W. side). The convent was founded in 1476, by the 'Catholic Kings', who meant it to be their burial-place. It was dedicated to their patron-saint John the Baptist. The first architect was *Juan Guas*, a Fleming (p. 130). After the capture of Granada in 1492 and the foundation of the royal mausoleum there (p. 338), the chief object of San Juan disappeared and the building was protracted till the 17th century. Thus the edifice, begun in the late-Gothic style, showsa strong leaning towards the forms of the Renaissance. The chief portal, on the N.W., was begun by *Covarrubias* in 1553. It is adorned with statues, including a figure of the Baptist, and the arms and initials (F Y for Ferdinand and Ysabel) of the 'reyes'. On the granite walls hang a number of iron chains struck from the limbs of Christian captives found in Moorish dungeons.

The INTERIOR (p. xlviii), much damaged by the French in 1808, was fitted up as a parish-church *(San Martín)* in 1840, and is now in course of restoration. It consists of a short nave, destitute of aisles but flanked with chapels. The transept occupies the whole width of the nave and chapels. To the E. of this is a kind of shallow apse, the *Capilla Mayor*, the Renaissance altar of which was brought from the suppressed church of Santa Cruz (p. 140). — The transept is elaborately adorned with sculptures executed in white stone. Against the N.W. and S.W. piers of the cimborio are the *Tribunas* or ambones for the royal family. The windows are flanked with figures and canopies. On the walls are statues of saints, Gothic tracery, with figures of children below, and the colossal coats-of-arms of the 'Reyes', supported by eagles and accompanied by their badges and initials. Long inscriptions in Latin and Spanish refer to the glories of the royal founders. The general effect is like ivory carving in stone; the whole breathes a most liberal spirit of artistic life and beauty. — The *Cupola* over the lofty arches of the crossing adds to the impression of light and space.

The *Convent*, which lies to the S.E. of the church, was also devastated by the French in 1808. It now contains the MUSEO PROVINCIAL (Pl. 10; B, 5). The entrance is by door No. 33, above which is a cross with a pelican (open 10-4).

ROOM I. (the old refectory). Among the sculptures are the effigies from the tomb of Diego López de Toledo and his wife María de Santa Cruz, the founders of the convent of San Miguel de los Angeles (15th cent.); bust of Card. Pedro González de Mendoza (pp. 129, 133), from the Santa Cruz Hospital; statue of St. Ildefonso and the excellent portrait-bust, mentioned on p. lxiii, of the engineer Juanelo Turriano (p. 140), by *Berruguete;* model for the retablo of the Chapel of St. Ildefonso (p. 135), by *Manuel Francisco Alvarez;* plaster-busts of Philip V. and Charles IV. — Among the pictures are a Holy Family, by *Ribera* (1639); nine scenes from the Life of Christ, from the retablo of the church of Escalona, by a *Master of the Flemish School* (ca. 1500); scenes from the Old Testament, by *H. Francken;* a bird's eye view of Toledo, the Twelve Apostles, and two portraits, by *Dom. Theotocópuli;* and a Bearing of the Cross, by *Mo-*

rales. — In the middle of the room are four Arab well-heads, the largest from the Mesjid al-jâmi'a (p. 130). The cases contain the missal of Card. Ximénez (1499) and two beautiful Limoges enamels from the cathedral, one representing the Adoration of the Magi, the other the Betrayal of Christ (15th cent.). — On the E. wall are wood-carvings from the Colegio de Santa Catalina (Toledo) and from the Palace of Peter the Cruel, with Arabic inscriptions; azulejos. To the left are collections of coins and medals and Toledan blades of the 16-17th centuries, etc. — Above the finely carved Gothic door to the next room is a *Relief*, representing a visit of the 'Catholic Kings' to the Convent of San Juande los Reyes. On the walls are unimportant pictures and sculptures.

The convent is adjoined by the *Escuela de Industrias Artísticas* (Pl. B, 5), whence we visit (fee) the recently restored *Cloisters *(Claustro)*, one of the most brilliant creations of the Gothic art in Spain. The light groining is formed by strongly marked intersecting ribs; the windows are filled with exquisite tracery; the walls and pillars are profusely embellished with statues, pilasters, and canopies. A genuine piece of Moorish ornamentation, from the suppressed Convento de Agustinos Calzados, has been built into the N.E. corner.

From the hill on which the church stands we have a wide view of the Vega, the Sierra de San Bernardo, and the Sierra de Gredos (N.W.). — To the S.W. lies the insignificant *Jardín Botánico* (Pl. A, 5). — For the adjacent church of *Santa María la Blanca*, see p. 147.

Descending from San Juan de los Reyes towards the N.W., we reach the *Puerta del Cambrón* (Pl. A, 4; 'thorn-bush'), formerly named the *Bâb al-Makara*, built by Alfonso VI. in 1102 and restored in 1576. The outside of it bears a coat-of-arms; on the inside is an empty niche (see below), with an inscription. — In the *Vega Baja*, which lies below the gate to the N.W., is the ermita of —

El Cristo de la Vega (Pl. A, 3), formerly known as the *Basílica de Santa Leocadia*, built in the 4th cent. on the spot where St. Leocadia was buried. This edifice was enlarged by the Visigothic *King Sisebut* (7th cent.) and became the meeting-place of several councils (p. 128). Since its destruction by the Moors the church has been repeatedly restored (last in 1816). We approach it through two small courts, one planted with cypresses and the other containing (left) niches with the tombs of the canons. Above the entrance is the alabaster-figure of St. Leocadia, formerly at the Puerta del Cambrón (see above). Over the high-altar of the little church is a wooden figure of Christ on the Cross, the detached right arm of which has suggested several romantic legends. — In the court behind the house of the sacristan are two tablets (let into the wall) with Arabic inscriptions, and two columns, the smaller of which also bears an inscription (fee 50 c.).

On the Tagus, about 3/4 M. to the N.W. of this point, lies the government **Weapon Factory** *(Fábrica de Armas Blancas)*, erected in 1788 and now of comparatively little importance (visitors admitted on week-days, 8-12 and 1-6). The blades of Toledo were famous as far back as the Roman period, and Gratius Faliscus mentions the Toledo knife *(culter toletanus)* in his poem on the chase. Under the Moors their reputation increased. The finest blades were made in the 16th cent., the best

specimens of which may be seen in the Armería at Madrid (p. 98). The old Toledo blades were so elastic that they could be rolled up like a watch-spring (comp. p. 20).

We now return to the Puerta del Cambrón, and proceed thence to the S. along the city-wall to the Puente de San Martín. To the left is the large *Matadero Público* (Pl. A, 4), or public slaughter-house, which is said to occupy the site of the palace of *Roderick*, the 'Last of the Goths'.

On the river below is the so-called *Baño de la Cava* (Pl. A, 4, 5), where according to the story, Florinda (Arab. Zoraide), surnamed La Cava, the daughter of Count Julian, was bathing, when Roderick saw her beauties from the castle above. The result of his passion for her was the loss of his kingdom, as the outraged father summoned the Moors to aid his revenge (711). The so-called bath is really a Moorish gate once leading to a bridge. — In the middle of the town is the so-called *Cueva de Hércules* (Pl. 5; D, 4), which was said to be connected with an enchanted palace. Roderick caused it to be opened and fonnd within an inscription forc-telling the downfall of his throne. Comp. the 'Chronicle of Don Rodrigo' and *Scott's* 'Vision of Don Roderick'.

The imposing ***Puente de San Martin** (Pl. A, 5), which spans the Tagus to the W. of the town, was built in 1212 and renewed in 1390. It consists of five arches, that in the centre being about 100 ft. in height. Each end is guarded by a huge gate-tower, that to the N. bearing the arms of Toledo, while that to the S. is adorned with a statue of St. Julian by Berruguete. The gorge of the Tagus here is very imposing. To the right, below the city-wall, is the Baño de la Cava (see above).

'A quaint story is told of the building of this bridge. The architect whilst the work was going on perceived that as soon as the centres were removed the arches would fall, and confided his grief to his wife. She with woman's wit forthwith set fire to the centring, and when the whole fell together all the world attributed the calamity to the accident of the fire. When the bridge had been rebuilt again she avowed her proceeding, but Archbishop Tenorio, instead of making her husband pay the expenses, seems to have confined himself to complimenting him on the treasure he possessed in his wife' *(Street)*.

A magnificent *View of the city and the mountains to the S. is commanded from the ermita of **Nuestra Señora de la Cabeza** (Pl. B, 7), reached from the bridge in 10 minutes. — The following *Walk or Drive is recommended (ca. 1½ hr.). From the ermita we retrace our steps for a few hundred yards and follow the road descending into the valley of the *Cabeza*. Farther on we ascend again and proceed along the slope of the mountains to the ermita of *La Virgen del Valle* (Pl. E, 7, 8). Hence we descend into the valley of the *Degollada* (Pl. F, 7), then ascend and proceed towards the N. to the *Castillo de San Servando* (Pl. F, 3; p. 141), above the *Alcántara Bridge* (p. 140).

To the S.E. of San Juan de los Reyes (p. 144) lay the *Judería*, or old Jewish quarter. The rich Jews who lived here erected a castle to defend their property. Near the site of this castle stands the church of —

***Santa Maria la Blanca** (Pl. B, 5), a building in the Mudejar style, originally erected as a synagogue, probably in the 13th cent. (p. 1), and converted into a Christian church in 1405. In 1550 it was made into an asylum for penitent Magdalens, and in 1791-98 it was used as a barrack and storehouse. It is now under

the care of the Comisión de Monumentos, which has repaired its ravages, though partly in plaster only. The exterior of the building is unpretending. The interior (entr. through a fore-court; fee 30 c.) consists of a nave and double aisles, with three apses added by the Christians. The 28 horseshoe arches are borne by 32 octagonal piers and engaged piers in the walls. The bases of those in the central row are in 'azulejo' work; the elaborate capitals are ornamented with pine-apples, etc. The spandrels are filled in with charming arabesque patterns. Above are a rich frieze and a triforium. The ceiling is of larch. The light enters by seven round openings in the side-walls, and by smaller openings in the W. wall, which was formerly adjoined by the women's gallery.

Continuing in the same direction and crossing the Plazuela del Barrio Nuevo, we reach the —

Sinagoga del Tránsito (Pl. B, 6; fee 25-30 c.), erected about 1360-66 in the Mudejar style by the *Rabbi Meir Abdelí* (p. l) at the expense of *Samuel Levy*, the rich Jewish treasurer of Peter the Cruel (p. 396), who was afterwards executed by order of his royal master. On the expulsion of the Jews (1492) the 'Catholic Kings' handed over the building to the Order of Calatrava and dedicated it to *San Benito*. Later it was consecrated to the Death ('Tránsito') of the Virgin. The church has no aisles; its walls are elaborately decorated with arabesques and friezes. A Hebrew inscription, below the arms of Castile and León, celebrates the founder and the kings of Spain; another contains extracts from the 83rd and 99th Psalms. The light enters through small grated windows *(Ajiméces)* in the upper part of the walls. The ceiling, of cedar adorned with ivory, collapsed in 1903, and the contents of the church were subsequently removed, but a restoration is now going on.

Adjacent to the S. is the former palace of the Marqués de Villena, the foundations of which probably belonged to the house of Samuel Levy (see above). In the 16th cent. the painter Theotocopuli (p. lxxvii) is said to have lived here, whence the building is now called **Casa del Greco.** The present proprietor Marqués de la Vega Inclán has restored it and offered it to the nation as a museum destined to preserve as far as possible the dispersed works of El Greco.

The Paseo del Tránsito (Pl. B, C, 6) affords fine views. To the S., high above the Tagus, rises the *Cárcel Provincial* (Pl. C, 6), or provincial prison, adjoined by the *Calvario* (Pl. C, 6, 7; splendid view). Opposite, on the steep and rocky S. bank, is the Ermita de Nuestra Señora de la Cabeza (p. 146).

We now ascend to the N.E. to the Plaza de San Cristóbal (Pl. C, 6) and to the (left) **Taller del Moro** (Pl. C, 5), a dilapidated building in the street of the same name, erected in the middle of the 14th cent. and long the workshop *(taller)* of the masons employed on the cathedral (visitors ring at the gate). The extant remains consist of a large chamber divided into three parts and decorated in the Mudejar style (p. l).

4. The Eastern Quarters of the City.

To the N.E. of the cathedral lies the small PLAZA MAYOR (Pl. D, 4, 5), whence the narrow Calle de Sixto Ramón Parra descends to the S. to the prison of the *Hermandad* (Pl. 6; D, E, 5), with a Gothic portal of the 15th century. On this are sculptured the armorial bearings of the 'Catholic Kings' (see p. 144), with the figures of an archer and an alguazil of the Hermandad. We then traverse the Plazuela de San Justo (Pl. E, 5), to the S.E., and pursue the same direction to the Franciscan nunnery of —

San Juan de la Penitencia (Pl. E, 5; no admission), which Card. Ximénez built in 1514, with the partial incorporation of the semi-Moorish palace of the Pantojas. The CHURCH (entered from the S. side; fee 30 c.) exhibits a mixture of various styles. The ceiling is Moorish; the portal and choir windows are Gothic; and the reja is plateresque. On the left side of the choir is the Renaissance monument of *Francisco Ruiz*, Bishop of Avila (d. 1528; comp. p. lxi), profusely adorned with figures.

We now retrace our steps and descend to the right through the Cuesta de San Justo to the *Corralillo de San Miguel* (Pl. E, F, 5), whence we look down into the deep ravine of the Tagus. The Cuesta de Capuchinos hence ascends to the N.W. to the —

***Alcázar** (Pl. E, 4, 5), which stands on the highest ground in Toledo. The site was originally occupied by a Roman 'castellum', which the Visigoths also used as a citadel. After the capture of the city by Alfonso VI. the Cid resided here as 'Alcaide'. Ferdinand the Saint and Alfonso the Learned converted the castle into a palace, which was afterwards enlarged by John II., Ferdinand and Isabella, Charles V., and Philip II. It was burned down in the War of the Spanish Succession (1710), but was restored by Cardinal Lorenzana in 1772-75. The French set fire to it in 1810, and in 1882 the building, once more restored, was turned into a cadet academy. In 1887 the interior was gutted by a third conflagration, but since then it has been entirely restored. The W. façade, built under the 'Catholic Kings', is uninteresting; the portal is by *Covarrubias* (p. liii). The imposing S. façade, with its heavy rustica pilasters and its square corner-turrets, was built by *Martín Barrena* from designs by *Herrera* (p. liv). The fortress-like E. façade dates from the reign of Alfonso the Learned. The N. façade, by *Enrique de Egas*, is effective from its huge proportions and its corner-towers. The sculptures on the windows are by *Berruguete*, those of the N. portal by *Juan de Mena*. The N. terrace commands a fine view. We thence enter the spacious *Patio, with its double arcades of Corinthian columns. On the S. side of the court is a handsome staircase by *Villalpando* and *Herrera*. In the middle stands a bronze group after *Pompeo Leoni* (original in the Prado Museum, p. 82), representing Charles V. as the conqueror of Tunis.

10. From Venta de Baños *(Madrid)* to Palencia and Santander.

143 M. Railway *(Compañía del Norte)* in ca. 6½ hrs. (fares 30 p. 95 c., 22 p., 12 p. 45 c.). — From Madrid to Santander, 312 M., express train in ca. 14½ hrs. (sleeping-car in summer), ordinary train in ca. 22 hrs. (fares 63 p. 70, 46 p. 55, 27 p. 20 c.); through carriages. — Railway restaurants at *Venta de Baños* and *Reinosa*.

Venta de Baños, see p. 27. — The train crosses the *Canal de Lagranja*, and runs parallel to the river *Carrión* and the *Canal de Castilla* (pp. 27, 39). To the left lie *Calabazanos* and *Villamuriel de Cerrato*, the latter with a church of the 14th century.

7 M. **Palencia.** — **Hotels** (omnibuses at the station): Hot. Iberia, Calle Mayor Principal 8, 3 min. from the station, very fair; Hot. Samaria, Calle San Juan 2; Hot. Continental, Barrio Nuevo 14-16, pens. 7 p. — *Café Suizo*, Mayor Principal 89.

Post and Telegraph Office, Calle San Francisco.

Palencia, the ancient *Pallantia*, now the capital of a province and the see of a bishop, is a city of 15,900 inhab., situated on the left bank of the Carrión. Originally founded by the Vaccæi, a Celtiberian tribe, it was not subdued by the Romans without an obstinate resistance. During the 12th cent. Palencia was the seat of the Castilian kings and Cortes, and several church councils were held here. In 1520 it took part in the Comunero rebellion (p. 60), and its rigorous castigation by Charles V. put a term to its importance.

From the railway-station we cross the Plaza de León and follow the Calle de la Virreina and the Calle del Emperador to the Plaza San Antolín, where the cathedral stands. In the plaza stands a monument in honour of the Inmaculada Concepción (1905).

The *Cathedral, dedicated to *St. Antolín*, is one of the finest examples of the second or florid period of the Spanish pointed style (14-16th cent.), but the exterior offers little of interest except the S. portal *(Puerta del Obispo)*. The interior, however, produces a singularly harmonious impression, with its slender clustered columns, its delicately ornamented windows and triforia, and the fine vaulting of the nave. An unusual feature is the second transept, interposed between the capilla mayor and the fine plateresque Capilla del Sacramento. The choir-screen is by *Francisco Villalpando*. The large high-altar, by *Juan de Flandes* (p. lxxii), is adorned with rich sculptures in the plateresque style (1530), and with pictures by *Al. Berruguete* (p. lxiii) and others. The custodia is by *Juan de Benavente* (p. lxiv; shown by the sacristan, 50 c.). The choir-stalls date from 1650. On the outside of the walls of the capilla mayor and inside it are tombs of the 16th century. The clock, in the S. transept, is interesting. The trascoro, by *Gil de Siloe* (p. lviii), contains a finely carved pulpit, by *Higinio Balmaseda*, and an altar-piece by *Juan de Holanda* (p. lxxii; Virgin and St. John surrounded by scenes from the life of Christ). In the

Capilla de Santa Lucía is a picture by *Zurbarán* (St. Catharine praying). The *Sala Capitular* contains a picture by *Mateo Cerezo* (p. lxxxix) and some excellently preserved old Flemish tapestry, representing the Adoration of the Magi, the Ascension, the Raising of Lazarus, and the Seven Deadly Sins. The cloisters, with a portal by *Al. Berruguete* (p. lxii), have been built up. The some-what fatiguing ascent of the tower (fee 1 p.) rewards the climber with a fine panorama of the city, the hills of Otero and San Juan, and the far-stretching Tierra de Campos.

Adjoining the cathedral is the *Hospital de San Antolín*, dating from the 12th century.

The parochial church of *San Miguel* (p. xlvi), in the Calle Mayor Antigua, dates from the 13th cent. and has a massive tower erected for purposes of defence. In the N. part of the town (Plaza San Pablo) is the Dominican church of *San Pablo* (15th cent.), with a Renaissance façade, fine vaulting over the nave and aisles, a spacious transept, and handsome choir-stalls (16th cent.). The Capilla Mayor contains monuments of the Marqués de Poza and of Count Salinas, the latter by Al. Berruguete.

The *Ayuntamiento* contains some Roman antiquities. — The lunatic asylum of *San Juan de Dios* (the former Hospicio de San Lázaro), to the S.E., is said to have been the house of the Cid (pp. 29, 38). — The *Paseo del Salón* and *Paseo de los Frailes*, to the S. of the town, are pleasant resorts for summer-evenings.

Excursions (by omnibus) may be made to (3 M.) *Fuentes de Valdepero*, the castle of which made a celebrated defence against the Comuneros (1520), and to the (21½ M.) picturesquely situated *Carrión de los Condes*, the ancestral seat of the doughty Counts of Carrión, whose prowess is celebrated in the Chronicle of the Cid. Here are the Romanesque church of Santa María del Camino and the fine cloisters of the Benedictine convent of San Zoilo (16th cent.; comp. p. liii).

Beyond Palencia the railway traverses the *Tierra de Campos* (p. 27). To the left lies *Husillos*, one of the oldest abbeys in the kingdom of León (12th cent.). — 15 M. *Monzón de Campos*, at the confluence of the Carrión and the Ucieza, was once a royal residence but is now an impoverished village with a ruined château *(Palacio de Altamira)*. To the N. and E. are barren heights crowned by the ruined fastnesses of *Castillo* and *Castillón*. — We cross the Ucieza and pass several unimportant stations. To the W. of (35 M.) *Cabañas* is a mediæval watch-tower, 130 ft. high. — Beyond (38½ M.) *Osorno* the train crosses several small streams and then runs through the fertile valley of the *Boedo*. — 44½ M. *Espinosa de Villagonzalo*. — We then ascend the steep ridge of *San Cristóbal* (2820 ft.); to the left is *Santa Cruz de Boedo*, to the right *San Cristóbal*. We cross the *Pisuerga*. — 53 M. *Herrera*, on a hill to the left.

To the right, in the distance, are the mountain-chains of Oño and Pancorbo (p. 26). To the left lies (56½ M.) *Alar del Rey*, the

terminus of the *Canal de Castilla* (pp. 27, 39). Well-watered valleys, used both by the industrialist and the husbandman, alternate with picturesque tracts of rock. Near (62½ M.) *Mave*, on the heights of *Villaescusa*, the train crosses the Pisuerga three times. River and railway now enter the wine-growing valley of the *Cameta* through the gorge of *Cangosto*.

68½ M. **Aguilar de Campóo**, perhaps the Roman *Vellica*, is a small town with 1500 inhab., picturesquely situated on the left bank of the Pisuerga. It attained a high degree of prosperity in the 13-15th cent., and the 'Catholic Kings' made it the seat of a margrave. The first to hold the title was the powerful Fernández Manrique, who entertained Charles V. here in 1517 and 1522. This period is recalled by the ruins of the town-walls and castle and by the armorial bearings on several old palaces. A visit may be paid to the Romanesque church of *Santa Cecilia* and the early-pointed *San Miguel*, containing monuments of the 12-16th centuries.

A little to the W. lies the once celebrated Premonstratensian convent of *Santa María la Real*, dating from the 11th cent. but several times rebuilt; only the fine Romanesque cloisters are noteworthy.

Near (71½ M.) *Quintanilla de las Torres* are some coal-pits. — 76 M. *Mataporquera*, situated at the foot of a hill to the left, is the junction of the railway from *La Robla* (León) to *Bilbao* (p. 18). About 2½ M. to the N. is the *Monte S. Marina*, crowned by the remains of an Iberian fortress.

81½ M. *Pozazal* (3230 ft.) is the highest point of the railway.

88 M. **Reinosa** *(Hot. Universal*, pens. 6 p., well spoken of; *Rail. Restaurant)*, with 3000 inhab., lies in a green valley watered by the *Ebro* and *Héjar*. In the neighbourhood are many factories, mills, agricultural establishments, and deposits of brown coal.

The source of the Ebro is 2½ M. to the W. of Reinosa, at *Fontibre*. — The collegiate church of *Cervatos*, about 3 M. to the S., on the road to Palencia, is a curious structure of the 11th cent., now a national monument; the doorway, capitals, and friezes are covered with rude sculptures.

The train crosses the Ebro, threads a tunnel, and follows the course of the *Besaya* through a fine mountainous and wooded district, forming the finest part of the line.

94½ M. *Santiurde*. The direct distance between (96 M.) *Pesquera* and (108½ M.) *Bárcena* is less than 2 M., but to accomplish the descent the railway has to make a détour of 12½ M., with seven sharp curves and eight tunnels, passing *Montabliz* and the *Mediaconcha Valley*. — 110½ M. *Molledo;* 113½ M. *Las Fraguas;* 118½ M. *Los Corrales*, in the midst of the fertile Buelna valley; 122 M. *Las Caldas de Besaya* (Gran Hotel), a picturesquely situated watering-place with frequented thermal springs.

125½ M. *Torrelavega* (p. 24). — 130½ M. *Renedo;* 138 M. *Boó*, with a good distant view of the Bay of Santander.

143 M. *Santander*, see p. 22.

11. From Palencia to León *(Gijón, Corunna).*

76½ M. Railway (*Ferrocarriles del Norte*) in 3-4¼ hrs. (fares 14 p. 75, 11 p. 25, 6 p. 65 c.). — Through-train to Corunna, see p. 176.

Palencia, see p. 149. — The railway runs to the N.W. across the *Tierra de Campos*. On the bare hills to the right are the ruins of the fortresses of *Castillo* and *Castillón* (12th cent.). 3½ M. *Grijota;* 7 M. *Villaumbrales;* 8½ M. *Becerril.* — 13 M. *Paredes de Nava* was the birthplace of Alonso Berruguete (p. lxii), some wood-carvings by whom are preserved in the church of Santa Eulalia. — 17½ M. *Villalumbroso.* — 21½ M. *Cisneros*, once the seat of the distinguished family of that name (p. 128). — 28½ M. *Villada.* — 35 M. *Grajal de Campos*, with a picturesque ruined castle of the 15th century.

38 M. *Sahagún*, a town of 2700 inhab., was the *Camala* of the Romans and is often mentioned in the chronicles of the middle ages. The ruined Benedictine abbey, visible from the railway, was erected over the graves of SS. Facundus and Primitivus and exercised the greatest influence on the history of the land during the 10-15th centuries. In the following period, however, the monastery suffered so much from internal quarrels, earthquakes, and conflagrations, that nothing now remains but a pile of ruins. The Capilla de San Mancio (12th cent.), in the abbey-church, contains the fine tomb of Alfonso VI.

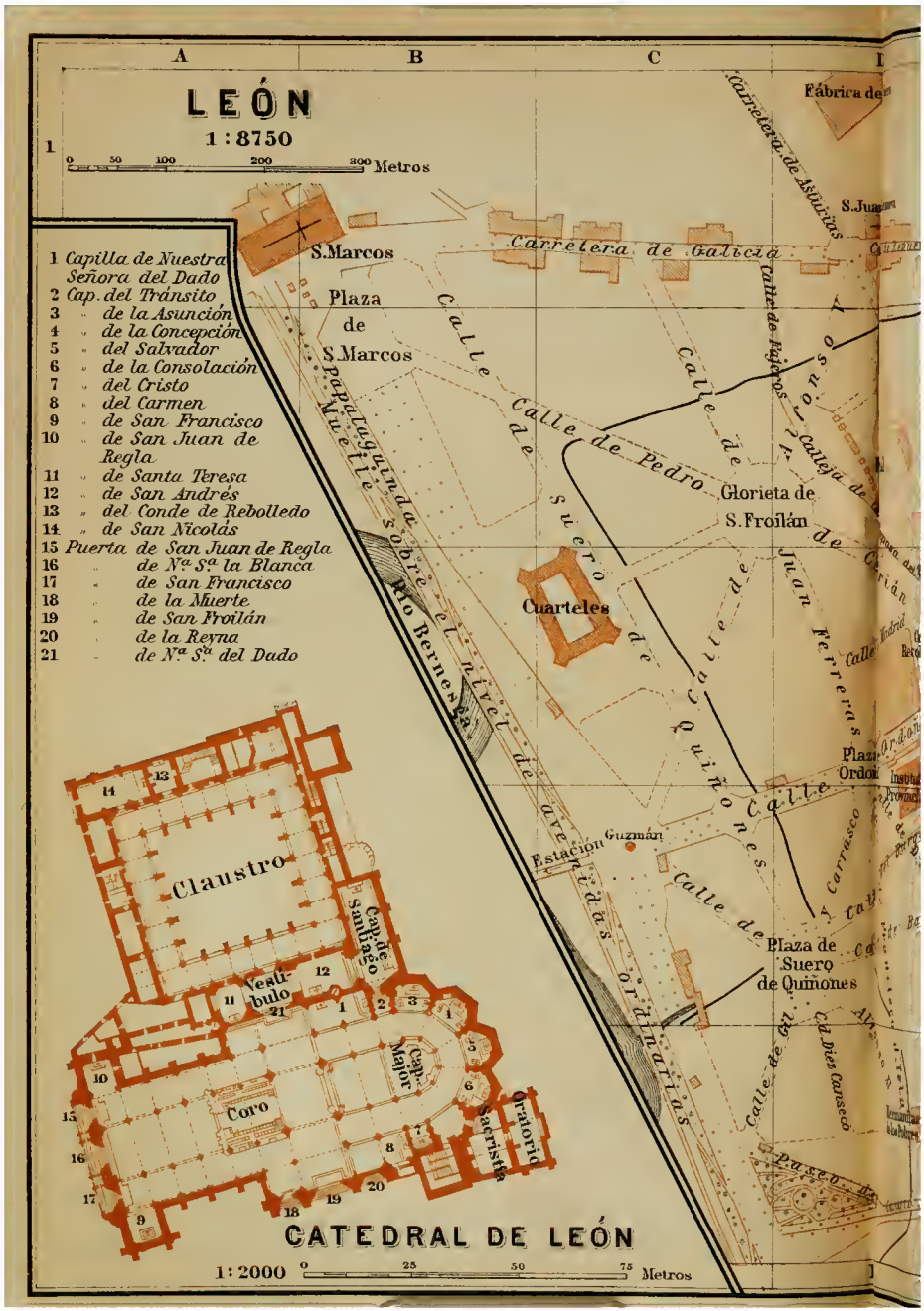
Farther on the train crosses viaducts and the *Cea*. To the right is the picturesquely situated convent of *Trianos*. — 42 M. *Calzada;* 49½ M. *El Burgo-Raneros;* 59½ M. *Santas Martas*. We enter the delta of the *Porma*, *Bernesga*, and *Esla*, crossing the last-named river by a bridge 330 yds. long. — 65 M. *Palanquinos*, a favourite summer resort of the Leonese; 71 M. *Torneros*.

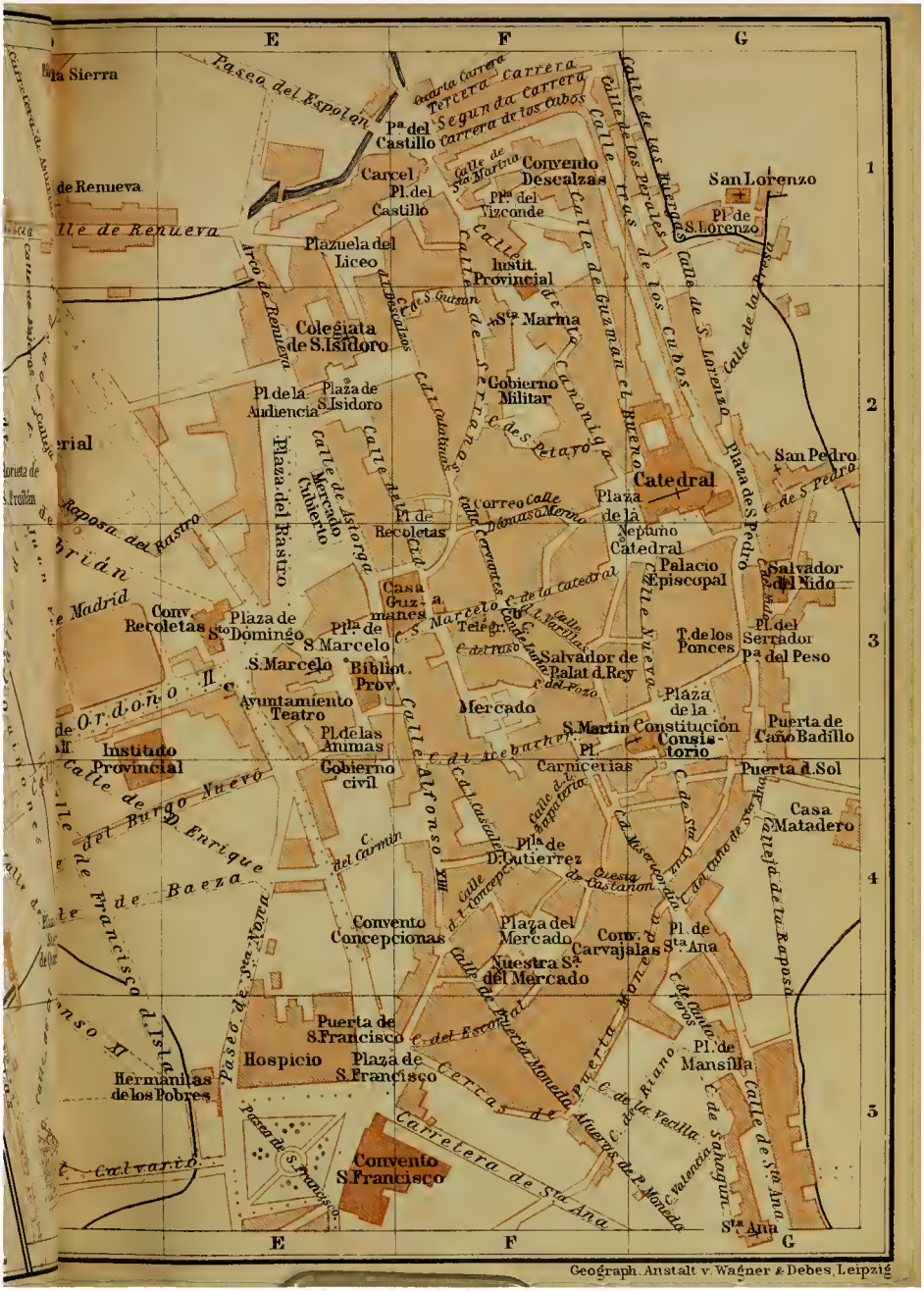
76½ M. *León*. The rail. station (restaurant) lies ¾ M. to the W. of the town (comp. Pl. C, 4); hotel-omnibuses meet the trains.

León. — **Hotels** (comp. p. xxiv). Hot. Noriega (Pl. b; F, 3), Calle de la Catedral 8 and Calle de Varillas 9; Hot. de París (Pl. a; F, 3), Calle San Marcelo 8 and Calle del Cid 2, at the corner; Hot. Iberia (Pl. c; F, 3), Calle Ordoño Segundo 1, Spanish, pens. 6 p.; Hôt. de France. — **Cafés** (p. xxvii). *Noriega* (see above); *Suizo*, Calle Ordoño Segundo 1.

Post Office (p. xxiii), Calle del Correo 8 (Pl. F, 2). — **Telegraph Office** (p. xxiii), Calle San Marcelo 3-5 (Pl. F, 3).

León (2730 ft.), the capital of a province and the seat of a bishop, is a city of 15,000 inhab., situated at the confluence of the *Torio* and the *Bernesga*. The name is derived from the fact that the Seventh Roman Legion *(Gemina Pia Felix)* occupied a fortified camp here, in the territory of the Astures Augustani (p. 176). In the 6th cent. the place was stormed, after a valiant resistance, by *Leovigild* and his Goths, and it remained in their possession until 983, when it was wholly destroyed by the Arabs. Its period of glory


LEÓN
1 : 8750
0 50 100 200 300 Metros
1 Capilla de Nuestra Señora del Dado
2 Cap. del Tránsito
3 " de la Asunción
4 " de la Concepción
5 " del Salvador
6 " de la Consolación
7 " del Cristo
8 " del Carmen
9 " de San Francisco
10 " de San Juan de Regla
11 " de Santa Teresa
12 " de San Andrés
13 " del Conde de Rebolledo
14 " de San Nicolás
15 Puerta de San Juan de Regla
16 " de Nª Sª la Blanca
17 " de San Francisco
18 " de la Muerte
19 " de San Froilán
20 " de la Reyna
21 " de Nª Sª del Dado
S. Marcos
Plaza de S. Marcos
Carretera de Galicia
Carretera de Asturias
Fábrica de
S. Juan
Calle de Pedro
Calle de Suero de Quiñones
Calle de Alfonso V
Calle de Fajeros
Calleja de
Glorieta de S. Froilán
Cuarteles
Calle de Juan Ferreras
Calle
Plaza Ordoñ
Estación Guzmán
Calle de Carrasco
Plaza de Suero de Quiñones
Calle de Gil
C.d Diez Canseco
Paseo de
Papalaguinda
Muelle sobre el nivel de avenidas ordinarias
Río Bernesga
Claustro
Cap. de Santiago
Vestíbulo
Cap. Major
Coro
Sacristía
Oratorio
CATEDRAL DE LEÓN
1 : 2000
0 25 50 75 Metros


E
F
G
1
2
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4
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Paseo del Espolon
Cuarta Carrera
Tercera Carrera
Segunda Carrera
Carrera de los Cubos
Pª del Castillo
Carcel
Pl. del Castillo
Convento Descalzas
Pl. del Vizconde
San Lorenzo
Pl. de S. Lorenzo
Calle de las Parras
Calle de los Perales
Calle de los Cubos
Calle de S. Lorenzo
Calle de la Priesa
Plazuela del Liceo
Instit. Provincial
Calle de Guzman el Bueno
Colegiata de S. Isidoro
Stª Marina
Pl. de la Audiencia
Plaza de S. Isidoro
Gobierno Militar
Calle de Santa Clara
Calle de S. Pedro Mártir
Catedral
San Pedro
Calle de S. Pedro
Plaza del Rastro
Calle de Toledo
Mercado Cubierto
Calle de Atocha
Calle de Cervantes
Correo
Pl. de Recoletas
Plaza de la Catedral
Neptuno
Palacio Episcopal
Salvador del Nido
Calle Nueva
Conv. Recoletas
Plaza de Stº Domingo
Plª de S. Marcelo
Casa Guzmanes
Calle de Silva
Calle del Turco
Salvador de Palat d. Rey
T. de los Ponces
Pl. del Serrador
Pª del Peso
S. Marcelo
Bibliot. Prov.
Ayuntamiento Teatro
Mercado
Plaza de la Constitución
Consistorio
Puerta de Caño Badillo
Instituto Provincial
Pl. de las Animas
Gobierno civil
Carnicerías
Pl.
Puerta d. Sol
Calle del Burgo Nuevo
Calle de Enrique d. Islas
Calle de Baeza
Calle de Francisco d. Asis
Calle del Carmen
Calle de Alfonso XII
Calle de la Concepcion
Pl. de D. Gutierrez
Calle de Silva
Calle de Cuesta de Castaños
Casa Matadero
Convento Concepcionas
Plaza del Mercado
Conv. Carvajalas
Pl. de Stª Ana
Nuestra Sª del Mercado
Paseo de Stª Nona
Puerta de S. Francisco
Hospicio
Plaza de S. Francisco
Hermanitas de los Pobres
Calle del Escorial
Puerta Monada
Pl. de Mansilla
Cercas de Stª Ana
Carretera de Stª Ana
Convento S. Francisco
Calvario
Paseo de S. Francisco
Calle de Stª Ana
Stª Ana
Geograph. Anstalt v. Wagner & Debes, Leipzig

began with *Alfonso V.*, who invested it with many privileges ('fueros'), and was at its height in the 11-13th centuries. After the union of the kingdoms of Castile and León the town sank into obscurity, from which it momentarily emerged in 1521, as one of the chief seats of the Comuneros (p. 60). Visitors who now wander through its deserted, narrow, and irregular streets will find the cathedral, the remains of the royal tombs in San Isidoro, and the old city-walls the only reminders that León was once the proud capital of a kingdom that stretched from the Atlantic Ocean to the Rhone. — The climate is very raw, and in winter the mercury often sinks to 10-15° Fahr. below freezing-point.

On entering the town from the station, we pass, near the iron bridge over the Bernesga (Pl. C, 4), a bronze statue of *Guzmán el Bueno* (by A. Marinas; 1900), the defender of Tarifa in 1294 (p. 449) and a native of León.

The business of the town is focussed in the Plaza Mayor, or Plaza de la Constitución (Pl. G, 3), which is surrounded with arcades. This square was formerly used for fêtes and processions, and is now the scene of several markets, which afford (especially on Sat.) a good opportunity of studying the ways and costumes of the neighbouring peasantry. On the W. side stands the *Consistorio*, or court-house, a handsome building flanked with towers (1677). — The Calle Nueva leads hence to the N. to the Plaza de la Catedral (Pl. F, G, 2, 3), with the seminary, bishop's palace, and cathedral.

The ***Cathedral** (*Santa María de Regla;* Pl. G, 2), one of the grandest examples of the early Gothic style on Spanish soil, is smaller than the cathedrals of Toledo, Burgos, and Seville, but excels them in delicacy of execution. It is closely allied with the cathedrals of Rheims and Amiens (comp. p. xlvii). It occupies the site of Roman baths and of a palace of Ordoño II. (10th cent.). The present building, of which the foundation-stone was laid by *Bishop Manrique de Lara* in 1199, was actually begun about 1250 and was not finished till the close of the following century. The chief master-builders seem to have been *Pedro Cebrián*, *Enrique*, *Guillén de Rohan*, and *Juan de Badajoz*. The building was repeatedly restored in the 15-17th cent., and again thoroughly in 1880-1901 by *Demetrio de los Ríos*, who removed several Renaissance additions. The ground-plan (comp. the inset on the plan of León) is in the form of a Latin cross, with nave and aisles, transept, a choir with double aisles, an ambulatory and radiating chapels. The total length is 298 ft., the breadth 131 ft., the height of the nave 98 ft. The building material is yellowish limestone.

Mr. Street, after emphasizing the fact that this cathedral must be regarded as a French, rather than as a Spanish church, goes on to say: 'it is, indeed, in almost every respect worthy to be ranked among the noblest churches of Europe. Its detail is rich and beautiful throughout, its plan very excellent, the sculpture with which it is adorned quite

equal in quantity and character to that of any church of the age, and the stained glass with which its windows are everywhere filled, perhaps some of the most brilliant in Europe'.

The *Main* or *W. Façade* is very imposing, with its three ornate doorways, its arcade of colonnettes, its large rose-window (25 ft. in diameter), and its turret-flanked gable. In the niche to the left of the main portal is a small column with the escutcheon of León and Castile and the legend 'locus appellationis', marking the site on which justice was anciently administered. On the pillar between the two openings of the main portal (Pl. 16) is a statue of Nuestra Señora la Blanca. The reliefs in the spaces over the doors represent the resurrection of the dead and the reward of the just and the punishment of the wicked. Above is Christ as the judge of all. Over the left portal (Pl. 15) are represented the Visitation, the Nativity, the Adoration of the Magi, the Flight into Egypt, and the Massacre of the Innocents; the doors are carved with scenes from the Passion. Above the right portal (Pl. 17) are the Death and Assumption of the Virgin. The gable above the rose-window is occupied by a relief of the Annunciation and a figure of the Saviour. — The *Towers* flanking the façade are unequal in height and very unlike in appearance. The older one to the N. (213 ft. high) has round windows. The late-Gothic *Torre del Reloj* to the S. (223 ft. high) dates from the 15th cent. and rises in five stages, with buttresses and an open-work spire. Above and below the cornice between the first and second story is the inscription in Gothic letters: 'Maria-Jesus XPS-Dens homo'; higher up, 'Ave Maria-Gratia plena-dominus tecum'.

The *S. Façade* of the church is also very beautiful, with its airy flying buttresses, its slender finials, its magnificent windows, and the tasteful balustrade on the top. The façade of the S. transept also has three richly decorated portals (15th cent.), galleries of small columns, a row of windows, and two rose-windows. Above is a statue of St. Froilán. — The richly articulated *Choir* is best surveyed from the Plaza de San Pedro.

The Interior, which is throughout in the style of the 14th cent., makes an effect of extraordinary grace and lightness, with its finely articulated circular piers, its elegant triforium gallery, and its 230 traceried windows, some of which are 40 ft. high. The height to which it was carried seemed so hazardous in proportion to the solidity of the supports, that some of the windows in the aisles were built up, perhaps with exaggerated caution, soon after the completion of the building. This masonry, however, has now been removed — much to the advantage of the general effect. The most noteworthy of the stained-glass windows, most of which date from the 13-16th cent., are those of the capilla mayor, the Capilla de Santiago (p. 156), and the large rose-windows in the W. front and N. transept, showing the Virgin and Saviour encircled by kings and angels making music.

The *Coro*, in the middle of the nave, dates from the 15-16th cent., and contains the organs, the tribunes for the choristers, and two rows of stalls *(Sillería)*. The latter, carved in walnut, with finely ornamented patterns and figures of saints in low relief on the backs, and a most elaborate open-work frieze, are a masterpiece by *Fadrique*, *John of Malines*, and the Dutchman *Copin*. The two canopied stalls in the upper row are destined for the bishop and for the king, as hereditary canon of the cathedral. The reliefs near the entrance, in a more mature Renaissance style, are ascribed to *Rodrigo Alemán*. The *Trascoro* is of alabaster and is executed in the Renaissance style with rich gilding and painting; it has, however, been spoiled by an ugly door and other later additions. The reliefs represent the Nativity of the Virgin and the Annunciation, the Adoration of the Shepherds and of the Magi, and figures of Church Fathers and Apostles.

The *Capilla Mayor*, the screens enclosing which date from the 15-16th cent., is encircled by the ambulatory. On the high-altar are four silver caskets, containing the remains of SS. Alvito, Pelayo, Froilán, and Antolín, and a silver custodia (16th cent.). To the right is the *Capilla del Carmen* (Pl. 8), founded by *Bishop Pedro de Vaca* in the 15th cent.; to the right of its high-altar is the tomb of *Bishop Rodrigo* (d. 1532), with a relief of a funeral procession. Opposite the sacristy is the mural tomb of the bishop *St. Pelagius*, in the Renaissance style; to the left of it is the *Portada del Cardo*, a door of the 15th cent., elaborately adorned with foliage and fruit, and intended for the admission of the acolytes to the high-altar. — In the *Capilla del Salvador* (Pl. 5), to the left, is the monument of Countess Sancha of León by *Juan López* (14th cent.); the reliefs are said to refer to the murder of the countess by her covetous nephew, who was forthwith torn asunder by horses. Opposite, at the back of the capilla mayor, is the elaborate *Monument of Ordoño II.* (d. 923), executed in the 15th cent. and adorned with the so-called 'estofado' painting. In the middle lies the effigy of the king, with a dog at his feet. To the left and right of the niche are a monk and a herald, directing attention to the inscription. A warrior (below, to the right) is guarding the Leonese coat-of-arms, before which flee a number of Moors. The difference of style between the upper and lower parts seems to indicate a later modification of the original plan. Near Ordoño's tomb are old frescoes, unskilfully restored. — The *Capilla de la Concepción* (Pl. 4), dating from 1230, contains (left) the tomb of Bishop Manrique de Lara (p. 153). — In the *Capilla de la Asunción* (Pl. 3) is the monument of Bishop Arnaldo (d. 1235), one of the bitterest persecutors of the Albigenses. Opposite is the mural tomb of *Bishop Alvito*, in the Renaissance style. — The *Capilla de Nuestra Señora del Dado* (Pl. 1) was founded by Bishop Manrique. Over the altar is the painted stone figure of 'Our Lady of the Die' (dado), a characteristic work of the Gothic period. Its name is explained by the story that a

gambler, having unsuccessfully called on the aid of the Virgin, threw one of his dice at the figure, which forthwith began to bleed. — The stained glass windows of the *Capilla de Santiago*, which was erected in the middle of the 16th cent. by *Juan de Badajoz* in the plateresque style, are among the best-preserved in the cathedral. Fine, too, are the richly carved and whimsical friezes and the grotesque supports of the pillars (Queen of Sheba, Samson with the lion, Monk reading, satirically inscribed 'legere non intelligere').

The fine *Cloisters *(Claustro)* show a curious mixture of Gothic and Renaissance forms. The mural paintings, executed by *Maestre Nicolás* and *Lorenzo de Avila* in 1464-70 (comp. p. lxxiv), are still distinguishable; they represent Christ with the Scribes and Pharisees (N.W.), Scourging of Christ (N.W.), and the Last Supper (N.). The *Capilla Rebolledo* (Pl. 13) contains the monument of Count Rebolledo (d. 1636), who was a Spanish general and ambassador at the court of Denmark. A beautiful staircase in the plateresque style ascends to the chapter-house.

The most interesting MS. in the Chapter Library is the palimpsest of the Lex Romana Visigothorum, discovered by Dr. R. Beer in 1888 (No. 15). Others of importance are Nos. 8, 9, 16, 26, 27, and 36.

On leaving the cathedral, we proceed to the W., passing the *Neptune Fountain* (1789) and following the Calles de la Catedral and San Marcelo, to the Plazuela de San Marcelo (Pl. E, 3). This square is adjoined by the *Theatre*, the *Hospital*, the *Ayuntamiento* (town-hall), built by Juan Ribero in 1585, the church of *San Marcelo* (Pl. E, 3), dating from 1096 but frequently restored, and, opposite, the *Casa de los Guzmanes* (now the seat of the provincial diet), resembling an Italian palace and built in 1560 by Bishop Juan Quiñones y Guzmán, an ancestor of the ex-Empress Eugénie. — The Calle del Cid, just beyond this last building, leads to the —

***Colegiata de San Isidoro** (Pl. F, 2), an early-Romanesque edifice, resembling in many respects the cathedral of Santiago (comp. p. xlvi). It was founded by Ferdinand I. of Castile in 1005, for the reception of the remains of St. Isidoro. It was altered by *Master Pedro Vitambén* and consecrated in 1149, but the decorations belong partly to a later period. The main façade, which is strengthened by massive buttresses, is adorned with Romanesque reliefs (p. xlvi). Above the right portal (now walled up) are the Descent from the Cross and Deposition in the Tomb, with SS. Paul (r.) and Peter (l.). In the tympanum of the left portal is the Sacrifice of Abraham, under a zodiacal frieze. The upper stage, with the arms of Castile and an equestrian statue of St. Isidoro, dates from the 16th century. The church is at present under restoration.

Interior (open after 3 p.m.). The nave, 26 ft. in width, is roofed with barrel vaulting, the aisles with quadripartite vaulting. To the left of the entrance is the simple stone sarcophagus of the

architect Vitambén, near which is a Romanesque font. The arches of the spacious transept, which is also roofed with a barrel-vault, betoken Moorish influence. The capilla mayor, which is enclosed by a handsome reja and roofed with star-vaulting, was built in the late-Gothic style in 1513 to take the place of two earlier chapels. On the high-altar is a silver shrine with the bones of St. Isidoro. The *Treasury* contains a magnificent silver processional cross (16th cent.), one of the finest works of the kind in Spain. — The left aisle is adjoined by the *Cloisters*, with the old refectory. — At the W. end of the nave is the *Panteón*, formerly the royal mausoleum but destroyed by the French in 1808. The *Capilla de Santa Catalina*, or larger of the two chambers of which the Pantheon consists, is a rectangular structure of the 11th cent., with early-Romanesque paintings (p. lxx) and a few stone coffins. It is roofed with six quadripartite vaults, borne by two columns.

The Convent Staircase, a richly decorated work of the Renaissance, should not be overlooked. — The Library contains a number of early printed books and valuable MSS. The best now here is a Bible of 960, adorned with exquisite miniatures by the Presbyter Sancho. The library also contains the battle-standard of Alfonso VII. — In the *Muniment Room* is an agate chalice of the 11th cent., richly adorned with precious stones.

The Calle de Renueva and its continuation, the Carretera de Galicia, lead from San Isidoro towards the N.W. to the **Convent of San Marcos** (Pl. A, B, 1; now converted into barracks), situated on the Bernesga. The original building on this site was a hospital for the pilgrims to Compostela. The new building, planned by Ferdinand the Catholic but not begun till the reign of Charles V., was substantially the work of *Juan de Badajoz* and his colleagues (p. liii). The main façade, turned towards the S., and now in a sad state of dilapidation, recalls the Certosa of Pavia, not only in the monumental nobility of its plan, but also in the wealth and delicate execution of its decoration. The interior of the convent-church also produces a most agreeable impression, with its aisleless nave, spacious transept, and lofty vaulting. The choir-stalls, dating from 1541, were freely restored in 1721. The church, the sacristy, the cloisters, and the *Sala Capitular* (with a richly carved ceiling of the 16th cent.) now contain the *Museo Arqueológico* (open in the afternoon; fee 50 c.).

The Museum contains some remarkable Roman monuments, most of which were found in the town-wall, which they had been employed to repair. Among these is a large *Altar to Diana* of the time of Trajan or of Hadrian, dedicated by a commander of the 7th Legion in gratitude for a successful hunting-expedition, the results of which are celebrated in graceful verses. There are also numerous bricks with the stamp of the 7th Legion, and rude tombstones of native horsemen, with representations of their horses (the 'Asturcones' were famous as race-horses in the Roman circus). — In a confined, damp cell here, still in existence, the poet *Francisco de Quevedo* (1580-1645) paid the penalty of having written an audacious satire on Philip IV. (1639).

The imposing ***Walls** *(Muralla)*, strengthened with round towers *(cubos)* and dating in their lower part from the beginning of the

3rd cent. A.D., are excellent specimens of Roman fortifications of the later period, and were repeatedly repaired even in antiquity. The best-preserved sections are on the N. and E. sides, between the Puerta del Castillo and the cathedral (Carrera de los Cubos and Calle tras de los Cubos, Pl. F, G, 1, 2).

Pleasant walks may be taken in the *Paseo del Calvario* (Pl. D, 5) and the *Paseo de San Francisco* (Pl. E, 5), to the S.W. of the town. — Between the Paseo de San Francisco and the Plaza Mayor lies the Romanesque church of *Nostra Señora del Mercado* (Pl. F, 4).

Near the village of *Navatejera*, outside the N. gate, are the remains of a Roman house, with mosaic pavements, discovered in 1885. — The church of *San Miguel del Escalada*, mentioned on p. xlv, lies about 12½ M. to the S.E. of León, beyond Villarente.

To *Oviedo* and *Gijón*, see R. 13; to *Corunna*, see R. 14.

12. From *(Madrid)* Medina del Campo to Salamanca, Fuente San Esteban *(Oporto)*, and Villar Formoso *(Lisbon)*.

126½ M. Railway (one through-train daily) in 7¾ hrs. (fares 24 p. 95, 18 p. 80, 11 p. 35 c.); to Salamanca, 48 M., two trains daily in 2¼ hrs. (fares 9 p. 25, 6 p. 95, 4 p. 20 c.). The 'train de luxe' mentioned at p. 8 runs between Medina del Campo and Lisbon in 16½ hrs. There are plain railway restaurants at *Fuente San Esteban* and *Villar Formoso*.

Medina del Campo, see p. 28. — The line sweeps round the town and then runs to the S.W. — 7½ M. *Campillo de Salvatierra.*

13½ M. *Carpio*, with the old palace of the counts of that name. We cross the *Trabancos*, an affluent of the Douro, by an iron bridge. — 20½ M. *Cantalapiedra.* — The train crosses the *Guareña*, and soon after its tributary the *Cotorrillo.*

26½ M. *Carolina;* 33 M. *Pedroso;* 40½ M. *Gomecello.* — A hilly district is now traversed. 43½ M. *Moriscos.* — 48 M. *Salamanca.*

Salamanca. — **Arrival.** The *Railway Station* (Restaurant) lies to the N.E. of the city, ¾ M. from the Plaza Mayor (beyond Pl. D, 1). *Hotel Omnibuses* and the *Omnibus Generales* (p. xix) meet the trains, but no cabs. — *Despacho Central* (p. xix), at the N.W. corner of the Plaza Mayor.

Hotels (comp. p. xxiv). Hotel del Comercio (Pl. a. C, 3), Plazuela de Santo Tomé, pens. 7-10 p., good cuisine; Hotel del Pasaje (Pl. d; B, 3), in the passage on the W. side of the Plaza Mayor, well spoken of; Hotel Castilla (Pl. c; C, 3), Calle de Toro 18.

Cafés. *Café del Pasaje* (see above); *Café Suizo*, Calle de Zamora, near the Plaza Mayor.

Post Office (*Correo;* Pl. C, 3), on the W. side of the Plaza Mayor.

Baths on the S. side of the Plaza San Francisco (Pl. B, 3).

Booksellers: *Viuda de Calón e Hijo*, Plaza Mayor 33 (also photographs).

Bull Ring (*Plaza de Toros*), one of the largest in Spain, to the N. of the town, ½ M. from the old Puerta de Zamora (Pl. C, 1, 2).

Chief Attractions (visit of one day). *Plaza Mayor* (p. 159); *Casa de las Conchas* (p. 160); *New* and *Old Cathedrals* (pp. 160, 161); *Roman Bridge* (p. 165); *University* (p. 162); *San Esteban* (p. 163); *Torre del Clavero* (p. 164); *Casa de la Salina* (p. 164); *Agustinas Church* (p. 164).

SALAMANCA
1:13.500
0 100 200 300 400
Metros
Plaza de Toros
Estación
Medina d.C.
Arrabal de la Puerta de Zamora
Pª de Zamora
S. Marcos
Alamedilla
Hospital de la Santísima Trinidad
La Glorieta
Corpus Christi
La Magdalª
Pª de Toro
Sª Isabel
S. Juan de Sahagun
Monjas Franciscas
Sª Ana
S. Juan de Barbelos
Pl. de Manaron
S. Boal
Arrabal de San Bernardo
Pl. de Sº Tomé
El Carmen
Sta Eulalia
Pª de S. Bernardo
Pl. de S. Francisco
La Vera Cruz
Sª Ursula
Colegio del Arzobispo
Casa de las Muertes
Academ. de Bellas Artes
Casa Ayuntamiento
S. M. d. l. Caballeros
Pal. y Pl. de Monterey
Correo
Plaza Mayor
Espíritu Santo
S. Bartolomé
S. Blas
Hospicio
Monjas Agustinas
S. Julián
Mercado
Pª de S. Spiritus
S. Martín
La Miseric.
Pl. de S. Cristóbal
S. Benito
S. Justo
S. Cristóbal
Casa d. l. Salina
Casa d. l. Conchas
Torre del Clavero
Ruinas
Seminario conciliar
Pl. de Colón
Colón
Teatro
Hospital civil
S. Román
Escuelas menores
Universidad
Pl. del Colº Viejo
Dominicas d. Sta María
Pal. Episcopal
Nueva Catedral Vieja
S. Esteban
Museo
Cuartel
Sº Tomás
Pª de Sº Tomás
Bernardas del Jesús
S. Millán
Puerta del Río
Excolegio de Calatrava
Puerta de S. Pablo
Monte Olivete
Hosp. de Dementes
Arrabal de Santiago
Arrabal de Santo Tomás
El Espolon
Puente Romano
R. Tormes
Convento de la Vega
Porto Coimbra
Geograph. Anstalt von
Wagner & Debes, Leipzig.

Salamanca (2650 ft.), a city with 24,450 inhab., the capital of a province, the see of a bishop, and the seat of a venerable and celebrated university, deserves a visit not alone for its historical associations, but also for the number of interesting buildings of its zenith that it still retains. These are all built of the same material, a light-coloured sandstone to which the course of time has imparted a wonderful golden-brown hue. The situation of the city, in the gradual slope to the N. of the *Tormes* and in the midst of an almost treeless upland plain, has few attractions, but it commands a beautiful view of the distant summits — often clad with snow — of the *Peña de Francia* to the S. and the *Sierra de Avila* to the S.E. The climate is marked by the most extreme contrasts; the winter is almost as raw as at Burgos or Avila, the summer is insupportably hot.

Salamanca is the ancient *Salmantica*, which was captured by Hannibal in B.C. 217 and afterwards belonged to the Roman province of Lusitania. It lay on the Roman road from Mérida to Astorga. During the Moorish supremacy the city was taken and retaken more than once. It attained to new importance under Alfonso VI. of Castile, who about the year 1100 summoned many French and other settlers into the district, and encouraged Count Raymond of Burgundy and his wife the Infanta Urraca, the so-called 'Condes Repobladores', to enlarge and beautify the city. The celebrated *Fuero de Salamanca*, or ancient civic law of Salamanca, probably dates from the end of the 12th century. The international reputation of the city was, however, due to its *University*, founded by Alfonso IX. of León (d. 1230). This quickly outshone the Castilian university at Palencia, and as early as 1254 it was placed by Pope Alexander IV. on a par with the three great universities of Bologna, Paris, and Oxford. The characteristic function of this great institution, which at the height of its fame (16th cent.) was attended by 7000 students from all parts of the civilized world, was to introdnce the learning of Arabia to the rest of Europe. Salamanca's share in the revolt of the Comuneros (p. 60) entailed no evil results: the decline of the city began when Philip II. transferred the court from Toledo to Valladolid and established a bishopric at Valladolid (1593), which had previously been subject to Salamanca. Fresh blows were inflicted on it by the expulsion of the Moriscoes (1610), by the War of the Spanish Succession, and by the War of Liberation a century later. In 1811 the French under Thiébaut converted Salamanca into a fortified place and pulled down almost the whole of the S.W. part of the town, which has since lain in ruins. Next year, after the battle of Salamanca or Arapiles (see p. 165), it was ruthlessly plundered and devastated by the French troops.

In approaching the city from the railway-station, we pass between (left) the *Alamedilla* (p. 165) and (right) the *Old Bull Ring* and enter by the former *Puerta de Zamora* (Pl. C, 1, 2). The Calle de Zamora, a wide but little frequented street, leads hence to the S., passing (right) the church of *San Marcos* (Pl. C, 2), a curious circular structure in the Romanesque style, dating from about 1200, the Plazuela de Santo Tomé, the Plazuela de la Libertad (Pl. C, 3), and (left) the *Palacio de los Maldonados de Amatos* (now a casino). The Calle de Zamora ends at the large, rectangular —

***Plaza Mayor** (Pl. C, 3), the finest square of the kind in Spain. It is surrounded with lofty four-storied buildings, dating from the 18th cent., with colonnades on the groundfloor, greatly frequented as promenades, especially in the evening. On the N. side rises the

Casa del Ayuntamiento, by Churriguera. The centre is occupied by pleasure-grounds and a music pavilion. — To the E. of the Plaza Mayor is the new Market (1907). — The Calle del Prior leads to the W. to the Agustinas church (p. 164).

The passage at the S.W. angle of the Plaza Mayor leads to the church of **San Martin** (Pl. C, 4), a late-Romanesque edifice, said to have been originally founded in 1103. The N. portal, with curious capitals and a painted relief of St. Martin dividing his cloak with the beggar, dates from the 13th cent., the Renaissance portal on the S. side, with another representation of the same scene, from 1536. The interior, with pointed arcades in the nave, contains seven fine Gothic **Tombs*, two under the coro alto, two in the right aisle, and three in the left. The most beautiful are, perhaps, the mural monuments of Ruberte and Diego de Santisteban (15th cent.), both in the left aisle.

From the S. side of St. Martin's Church the Calle García Barrado leads to the S.W. directly to the cathedral. To the right, about halfway, at the corner of the Calle de Meléndez, in a small plaza, stands the **Casa de las Conchas** (Pl. B, 4; comp. p. liii), dating from 1514 and named from the scallop-shells that sprinkle the façades and are repeated in the beautiful window-grilles. The picturesque court and the coffered ceiling of the staircase are also interesting (fee 30 c.). It is the property of the Marqués de Valdecarzana. — Opposite, in the Calle de Meléndez, is the Seminario Conciliar (Pl. B, 4), or *Colegio de la Compañia*, built for the Jesuits in 1617-1750, from a design by *Juan Gomez de Mora*. and covering an area of 23,900 sq. yds. The large baroque church is surmounted by a dome.

The Plaza del Colegio Viejo (Pl. B, 5), laid out in 1811, is bounded on the W. by the University (p. 162) and the *Palacio Episcopal* (Pl. B, 5; 1436), on the N.E. by the former *Colegio Viejo* or *de San Bartolomé*, founded by Diego de Anaya (p. 162) in 1401 and rebuilt since 1760, and on the S. by the New Cathedral.

The erection of the ***Catedral Nueva** (Pl. B, 5) was begun in 1509, under the superintendence of *Antón Egas* and *Alonso Rodríguez*. Differences of opinion with the cathedral chapter led in 1513 to the appointment of *Juan Gil de Ontañón* (p. xlviii) as supervising architect. Numerous later interruptions occurred, and the work was not finally completed till 1733. The cathedral thus affords, not exactly to its artistic advantage, a record in stone of the lapse of time and the changes of taste. The late-Gothic, the plateresque, and the baroque styles may all be studied here side by side. The tower at the S.W. angle (360 ft. high) was enclosed, after the Lisbon earthquake (p. 487), with a casing of granite and sandstone.

The W. Façade is profusely adorned with sculpture. Over the main doorway are reliefs of the Adoration of the Shepherds and of the Magi. — Above the N. portal, named the *Puerta de Ramos* or *del Taller*, is a relief of Christ entering Jerusalem.

The *Interior (open till 5 p.m.; closed chapels and cloisters shown by the verger for a fee of 1 p.), with nave and aisles, two rows of side-chapels, a transept, and an ambulatory, is very imposing, in spite of the intrusion of the coro and the baroque cupola above the crossing *(cimborio)*, on account of its great height and width and the gorgeous colours of its decoration. It is 340 ft. long and 158 ft. wide. Two balustrades, resembling triforia, run round the whole church; the older of these, in the late-Gothic style, is accompanied by a charming frieze of animals and coats-of-arms and extends along the aisles to the ambulatory; the later, in the Renaissance style, runs along the nave to the capilla mayor. Above the balustrades are fine medallions with portrait-busts.

On the Trascoro are a statue of St. John the Evangelist and a group of St. Anna and the Virgin as a child, both ascribed to *Juan de Juni*. — The Choir contains stalls, richly adorned with figures of saints, etc. — On the screen of the Capilla Mayor are angel-figures by *Salvador Carmona* (p. lxx).

Right Aisle. The *Capilla Dorada* (2nd chapel), founded by Francisco Sánchez de Palenzuela in 1524, has a handsome screen, fine 'azulejos', and numerous statuettes of saints. By the S. wall is the *Tomb of the founder (d. 1530), and on the W. wall are a charming pulpit and a singing-gallery. — The *Capilla del Presidente de Liébana* (3rd) contains a copy of *Titian's* Entombment. — Adjoining the door leading to the Old Cathedral (see below) is a Holy Family ascribed to *Morales*.

In the second chapel of the Ambulatory, beyond the Puerta del Patio Chico (p. 162), is a door leading to the *Sacristía* (1755). Adjoining this is the *Relicario*, with the celebrated ivory Crucifix of the Cid (p. lv; El Cristo de las Batallas), brought to Salamanca by Bishop Jerónimo Visquio (see below), an ivory Madonna of the 14th cent. (?), and other treasures. — In the dim *Capilla de los Dolores*, adjoining the fourth chapel of the ambulatory *(Cap. de San José)*, is a Pietà by *Salvador Carmona*. — The *Capilla del Carmen* (5th), behind the high-altar, contains the modern tomb and the crucifix of Jerónimo Visquio, the famous comrade of the Cid and afterwards bishop of Salamanca.

The *Capilla de San Antonio de Padua*, the first chapel beyond the transept in the Left Aisle, contains a triptych by *Fernando Gallegos*: Virgin and Child, St. Christopher, St. Andrew (p. lxxiii).

The late-Romanesque ***Catedral Vieja** (Pl. B, 5), or *Santa María de la Sede*, founded about 1100 by Count Raymond of Burgundy but probably not finished till 100 years later, is one of the grandest creations of the Transition style (p. xlvi). Owing to the massive thickness of its walls (ca. 10 ft.), it is also known as *Fortis Salmantina* (comp. p. 402). The *W. Façade* has been modernized. The best view of the E. end of the church, with its three semicircular apses and its magnificent lantern, is obtained from the *Patio*

Chico, the plaza adjoining the door of that name in the New Cathedral. The lantern, named the *Torre del Gallo* from the cock on its apex, is in the form of an octagonal tower, adorned with arcades and furnished with projecting gables and four round corner-turrets.

Mr. Street writes that he had seldom seen 'any central lantern more thoroughly good and effective from every point of view than this is'. It was the model for the tower of Trinity Church, Boston, Mass. (see *Baedeker's United States*).

The INTERIOR (entered from the S. aisle of the New Cathedral; adm. 9-10 a.m. and 3-4 p.m., 1 p.), 175 ft. in length, is remarkable for its massive but harmonious proportions. The dome over the crossing is 'a rare feature treated with rare success and with complete originality'. The N. transept was removed to make room for the New Cathedral. The most striking part of the decoration of the church consists in the fantastic figures of men and animals, the imps, and other sculptures on the capitals, corbels, and lower ends of the groining ribs. The principal apse contains a huge fresco of the Last Judgment, below which, in Gothic frames, are 55 pictures on wood of scenes from the Life of Christ. These are all by *Nicolás Florentino* (p. lxxii; 1445), of the school of Giotto. — In the S. transept, which contains four Gothic tombs, is a door leading to the —

CLOISTERS *(Claustro)*, built after 1178 and containing a few unimportant paintings and monuments. The E. walk is adjoined by two interesting chapels. The first of these is the **Capilla de Talavera*, founded about 1510 for the Mozarabic service (comp. p. 134), which is still celebrated here 3-4 times yearly. It contains the tomb of *Rodrigo Arias Maldonado de Talavera* (d. 1517). The parallel arrangement of the groining ribs is unusual. The second chapel is the Gothic *Capilla de Santa Bárbara*, founded in 1344 by Bishop Juan Lucero. — To the S. of the cloisters is the *Capilla de San Bartolomé*, founded in 1422 by *Bishop Diego de Anaya*, ambassador of Spain to the Council of Constance, and afterwards Archbishop of Seville. It contains the *Monument of the founder (d. 1437; p. lviii) and the tombs of several members of his family.

The Calle de San Juan de Sahagún, descending to the S.W. from the Old Cathedral, ends at the Puente Romano (p. 165). — The Calle de Calderón, beginning opposite the façade of the New Cathedral, leads to the Patio de Escuelas Menores, a quiet little square, with a bronze statue of the poet *Fray Luis de León* (1528-91), by Nicasio Sevilla (1869). On its S. side stand the old *Escuelas Menores* (Pl. B, 5), now the *Instituto Provincial*, with a plateresque façade and two charming doorways, one leading to the *Archives*, the other to an elegant court and the *Hospital del Estudio*.

Of more importance is the **Universidad** (Pl. B, 5), or *Escuelas Mayores*, on the E. side of the plaza. The university was originally built in an unassuming style in 1415-33. About 1480, however, the upper part was entirely rebuilt by the 'Catholic Kings'. The W. *Façade, towards the Patio de Escuelas Menores, is one of the most

brilliant examples of the plateresque style and is profusely adorned with armorial bearings, busts, and other ornaments. Above the central jamb of the doorway are half-figures of Ferdinand and Isabella, enclosed in a frame with a Greek inscription. Higher up is a good relief of the Pope distributing privileges. The rooms of the university are grouped round a cloister-like court. (The custodian is to be found here or on the first floor of the Archivo, see p. 162; fee $^1/_2$-1 p.)

On the GROUND FLOOR one of the old *Lecture Rooms*, said to have been that of Fray Luis de León (see p. 162), has been preserved; it is a gloomy chamber, with the professor's cathedra and uneasy wooden benches for the students. Adjacent are the *Paraninfo*, the *Sala de Profesores*, and other more modern-looking apartments. The *University Chapel* was remodelled and spoiled in 1767. — A staircase, with a Gothic balustrade and curious reliefs (bull-fights of the 15th cent., etc.), ascends to the FIRST FLOOR, on the W. side of which are a corridor with a fine artesonado ceiling and the *University Library* (80,000 vols. and a great many precious manuscripts and incunabula), founded by Alfonso the Learned in 1254.

We return to the cathedral and follow the Calle del Tostado to the E. to (4 min.) the church of —

***San Esteban** (Pl. C, 5), built in 1524-1610 by *Juan de Alăva* for the Dominicans, who had settled in Salamanca in 1256. The plateresque façade is ornamented with numerous figures of saints, charming frieze of fantastic figures of men and beasts, and a relief of the Stoning of St. Stephen by *Giovanni Antonio Ceroni* of Milan (1610). The ground-plan of the INTERIOR shows an aisleless nave flanked with chapels, a transept, and a rectangular choir, with a fine dome over the crossing. The general effect is much marred by the three heavy, over-decorated, and richly gilt baroque altars by *Churriguera*. The retablo of the high-altar is adorned with statues of saints by *Salvador Carmona*, with the highly revered bronze group of the *Virgen de la Vega* (12th cent.), from the suppressed Convento de la Vega (p. 165), and a Stoning of St. Stephen, painted by *Claudio Coello* (1692). The *Capilla de San Pedro Mártir*, the last chapel in the nave to the left, contains a good 16th cent. painting of the Martyrdom of St. Ursula. In the choir is the modern tomb of Ferd. Alvarez de Toledo, the famous Duke of Alva (d. 1582). — On the W. wall, above the coro alto, is a large fresco by *Antonio Palomino*, representing the Triumph of the Church (1705).

To the S. of the church is the *Convento*, by the entrance to which are a bust and memorial of the learned Dominican *Fray Diego de Deza*, the warm friend and supporter of Columbus, of the practicability of whose schemes he endeavoured to convince the Salamanca savants in 1486. — In the N.E. angle of the picturesque cloisters is a tablet to the memory of the Dominican *Fray Domingo de Soto*. The adjoining staircase ascends to the unimportant —

MUSEUM (Pl. C, 5; open on Thurs., 11-1, and Sun., 10-1; fee 50 c.). This contains reliefs of St. Francis receiving the stigmata and the Foundation of the Franciscan order (both by the entrance) and an ivory crucifix of the 17th cent. (last room).

The Calle de Don Francisco Montejo, on the N. side of St. Stephen's, leads to the old Puerta de Santo Tomás, passing (right) the *Colegio de Calatrava* (Pl. D, 5), founded in 1552 but modernized in the 18th cent., and (left) the Romanesque church of *Santo Tomás Cantuarense* (*i.e.* Thomas à Becket; Pl. D, 5), with a picturesque choir and a modernized interior. Beyond the site of the gate the road goes on to the suppressed Monasterio de Bernardas del Jesús and the old Convento de la Vega (p. 165).

To the N.W. of St. Stephen's stands the *Convento de Dominicas de Santa María* (Pl. C, 5), founded in 1419, with a plateresque doorway. — We now proceed to the N.W., through the Calle de Juan de la Fuente, to the large —

Plaza de Colón (Pl. C, 4), formerly named the Plazuela de la Yerba. In the middle is a *Bronze Statue of Columbus* (1892); on the pedestal are relief-busts of Isabella the Catholic and Diego de Deza. — In the N.E. angle of the plaza rises the **Torre del Clavero,** built in 1480 by Francisco de Sotomayor, 'Clavero' (key-bearer) of the Alcántara Order, and still in possession of his family. The lower part of the tower is square, the upper octagonal; it is surrounded by eight turrets (*cubos;* comp. p. 35) resting on corbels.

At the beginning of the Calle de San Pablo (leading to the Plaza Mayor, p. 159), lies (left) the ***Casa de la Salina** (Pl. C, 4), built by the Fonseca family in 1516 and now the *Palacio de la Diputación Provincial.* The tasteful façade has a portico on the groundfloor and medallions and lavishly decorated windows on the first floor. On the N. and W. sides of the picturesque patio are galleries supported by projecting corbels with curious sculptured figures.

The Calle del Prior (Pl. C, B, 3; p. 160) leads to the W. from the Plaza Mayor to the Plazuela de Monterey (Pl. B, 3). Just to the N. of it, at No. 6 Calle de Bordadores, stands the *Casa de las Muertes* (Pl. B, 3), dating from the beginning of the 16th century. In the middle of the plateresque façade is a medallion-bust of its builder, Archbishop Alfonso de Fonseca (d. 1512). — A little to the S.W., in the Plazuela de las Agustinas, rises the fortress-like *Palacio de Monterey* (Pl. B, 3; p. lv), built by the Counts of Monterey in the 16th century. At the angles are two high towers. — Nearly opposite stands the **Convento de las Agustinas Descalzas** (Pl. B, 3), erected in 1598-1636. The church contains good pictures by *Ribera*: in the left aisle, St. Januarius with Vesuvius in the background; in the right transept, Madonna with SS. Dominic and Anthony of Padua, and, over the high-altar, his *Inmaculada (1635), notable both for its brilliant colouring and for the charming figure of the Virgin, wrapped in a flowing mantle (p. lxxx).

To the W. of this point is the Plaza de San Francisco (Pl. A, B, 3), with its pleasure-grounds, to the S.W. of which lies the old **Colegio del Arzobispo** (Pl. A, 3), erected in 1527-78. Above the plateresque doorway, by *Alonso de Covarrubias*, is a relief of St. James conquering the Moors. To the right is the entrance to the church, which contains a retablo by *Alonso Berruguete* (1529). — The two-

storied *Patio*, built by *Pedro de Ibarra*, is notable for the charming capitals of its columns and its admirable medallion-busts (p. lxii).

The Calle de Bordadores (p. 164) leads to the S. from the Plazuela de Monterey to the church of *San Benito* (Pl. B, 4), built in 1104 and rebuilt in the 16th century. It possesses a plateresque doorway (S. side) and contains numerous monuments. Behind the church are two private houses of the same period, the *Casa de los Suárez Solís de Cañada* and the *Casa de los Maldonados de Morillo*.

The only objects of interest in the E. quarters of the city are the churches of the *Espíritu Santo* (Pl. D, 3; comp. p. liii) and *San Mateo* (Pl. D, 2). The former, dating from 1541, has a rich plateresque S. portal by Berruguete and a fine retablo; the latter, in a Gothic style, was erected in 1894 et seq. on the site of an old Romanesque building.

A WALK ROUND THE CITY affords, in clear weather, a series of fine views of the distant mountains (see p. 159). Of the ancient walls, erected in 1147 et seq., nothing remains but a few fragments on the S. side. Outside the site of the old Puerta de Toro (Pl. D, 2), a little to the N.E. of San Mateo, is the pleasant *Alamedilla Park*. — To the S.E. of this point, beyond the Puerta de Santo Tomás (p. 164), is the *Monasterio de Bernardas del Jesús* (Pl. D, 5), founded in 1542, to the S. of which lies the *Casa de Dementes* (Pl. D, 6), or insane asylum. — A field-path runs hence to the S. to (3 min.) the suppressed *Convento de la Vega*, founded in 1166 and now private property, with the ruins of a Gothic church and some remains of the original cloisters (fee 50 c.). — To the S.W. of the city, about 3 min. walk from the cathedral, the Tormes is crossed by an old ***Roman Bridge** (*Puente Romano;* Pl. A, 6). The fifteen arches next the city belong to the original structure; the other twelve date from the reign of Philip IV. (1677). The hill on the left bank (reached by turning to the left) commands a fine view of the great churches of Salamanca.

FROM SALAMANCA TO AVILA, 35½ M., railway under construction, opened as far as (25½ M.) **Peñaranda de Bracamonte**, an old town with 4300 inhabitants, whence diligences run to (35½ M.) *Avila* (p. 43) and to *Medina del Campo* (p. 28).

FROM SALAMANCA TO PLASENCIA, 101 M., railway in 5½-7 hrs. (fares 23 p. 50, 15 p. 65, 11 p. 75 c.). — The line crosses the *Tormes* by an iron bridge. — 6 M. *Los Arapiles* was the scene of the battle of Salamanca (July 22nd, 1812), in which the British and Spanish forces under Wellington defeated the French under Marmont. This important battle, in which over 40,000 men were engaged on each side, was won in about ¾ hr. It compelled the French to evacuate Salamanca, and was the beginning of the end of the French cause in Spain. — The train skirts the N.E. spurs of the *Peña de Francia* and at (15½ M.) *Alba de Tormes* (p. lv) re-enters the valley of the Tormes. — Several unimportant stations. — 54 M. **Béjar** (3165 ft.; *Hotel & Café de España*), an industrial town of 9500 inhab., on the small river *Cuerpo de Hombre*, contains some large cloth-factories and the ancestral château of the Dukes of Béjar. It still retains its ancient walls, now crumbling in decay. — The train crosses the outliers of the *Sierra de Béjar* at (59½ M.) *Puerto de Béjar* and then descends to (62 M.) *Baños (de Béjar)*, on the *Ambroz*, with well-known alkaline sulphur-springs (111° Fahr.). — We now descend along the Ambroz, passing several small stations. — 90½ M. *Plasencia-Ciudad*. — 101 M. *Plasencia-Empalme*, see p. 459.

FROM SALAMANCA TO ASTORGA, 115 M., railway in 5¾-8½ hrs. (fares 26 p. 65, 17 p. 80, 13 p. 35 c.). The chief intermediate station is (41 M.)

Zamora (2035 ft.; *Fonda del Comercio*, Calle de Viriato, with the Despacho Central of the railway; *Rail. Restaurant*), an interesting old town (16,900 inhab.) situated on a rocky hill rising above the *Douro*, frequently mentioned in the chronicles of mediæval warfare as a frontier-fortress against the Moors. The small Romanesque *Cathedral*, completed about 1176, with a square tower, and a handsome domed cimborio over the crossing, is elaborately fitted up in the interior (pictures by Gallegos, p. lxxii; interesting tombs, p. lviii). The churches of *San Pedro é Ildefonso*, *La Magdalena*, and *Santa María de Horta* should also be noticed. On the Plaza de Cánovas stands a statue of *Viriatus*, carved out of a single block by E. Barón (1904). The bridge across the Douro affords a picturesque view. Don Quixote mentions Zamora as famous for its bagpipes. — 76½ M. *Benavente*, with an old castle and noteworthy churches (Santa María del Azogue, p. xlvi). — 115 M. *Astorga*, see p. 176.

The Railway from Salamanca to Villar Formoso crosses the *Tormes* by an iron bridge, 1500 ft. long, and then turns towards the W. 51½ M. *Tejares* is known for its 'Romería de la Virgen de la Salud', celebrated on Trinity Sunday. — The line then skirts the last (N.) foot-hills of the *Peña de Francia*. — 56 M. *Doñinos;* 61½ M. *Barbadillo;* 67 M. *Quegigal;* 69 M. *Villar de los Alamos;* 71½ M. *Bóveda*. We now cross the *Yeltes* and reach —

83 M. **Fuente San Esteban** (*Rail. Restaurant*, with beds), the junction of the railway to Barca d'Alva and Oporto (R. 70).

85½ M. *Martín del Río*. — 93 M. *Sancti Espíritus*. — The train now traverses the *Montañas de Carazo* and then descends into the valley of the *Agueda*. It crosses the river.

105 M. **Ciudad Rodrigo** (*Fonda Machero*, indifferent), a Spanish fortress (8900 inhab) on the frontier of Portugal and the seat of a bishop, is situated on a height above the Agueda, which is here spanned by a bridge on Roman foundations. It is named after Count Rodrigo González, who founded it in the 12th century. It was occupied by the French in 1810, and was taken by Wellington on Jan. 19th, 1812, after a siege of 12 days. For this exploit Wellington was created Duke of Ciudad Rodrigo, Marquis of Torres Vedras (Portugal), and Earl of Wellington. The *Cathedral* dates from the 12th cent., but was modernized in 1538; it has beautiful Gothic cloisters.

111 M. *Carpio;* 118 M. *Espeja*. At (125½ M.) *Fuentes de Oñoro* (2590 ft.), the last Spanish station, an indecisive engagement between the French under Masséna and the English under Wellington took place in May, 1811.

126½ M. **Villar Formoso** (2560 ft.; *Rail. Restaurant*), the Portuguese frontier-station, on the *Torrões*, an affluent of the Agueda. Carriages are changed here and passengers' luggage is examined.

Continuation of the railway to *Pampilhosa*, and thence to *Lisbon*, see RR. 59, 68.

II. ASTURIAS AND GALICIA.

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The old *Principado de Asturias*, the capital of which is *Oviedo*, lies to the W. of the Basque Provinces and extends from the crest of the Cantabrian Mts. to the Bay of Biscay. The former kingdom of *Galicia (el reino de Galicia)* occupies the N.W. corner of the Iberian peninsula and is bounded on the S. by Portugal†.

Both districts are of a pronouncedly Alpine character and belong without question to the most beautiful parts of Spain and indeed of Europe. Their scenic charm depends mainly on the varied and picturesque disposition of the mountain-chains, which ramify in all directions and form a perfect labyrinth of peaks and ridges, valleys and ravines. The general aspect of Galicia is somewhat softer and more attractive than that of Asturias; its mountain-slopes are more thickly wooded, the crests and valleys have more pastures and meadows, while its coasts, penetrated by deep 'rías' (fjords), are sprinkled with safe and roomy harbours. In Asturias the *Cantabrian Mts.* (p. 2) culminate in the *Peñas de Europa* (8668 ft.), a wild and rugged mass, snowclad almost all the year round. The coast is lined by an almost unbroken series of sheer and unapproachable cliffs. In both districts the whole of the available surface is carefully cultivated and produces, thanks to the moist and equable climate, most bounteous crops. The villages are generally embosomed in groves of fruit-trees, chestnuts, and walnuts; and in the more sheltered situations vines, olives, almonds, figs, and oranges also flourish. The wines are light and inexpensive, the best variety being the *Rivero de Avia*. Large numbers of cattle are raised in the higher lying districts, and fishing is actively prosecuted along the coasts. Both Galicia and Asturias are rich in iron, lead, and other ores, and in mineral springs, including sulphuretted waters of important medicinal quality. Asturias also possesses extensive deposits of coal, and peat and amber are found in its coast-plains.

† ASTURIAS has but one province: *Oviedo* (4205 sq. M.; pop. 627,069); GALICIA has four: *Lugo* (3813 sq. M.; pop. 465,386), *Coruña* (3050 sq. M.; pop. 653,556), *Pontevedra* (1695 sq. M.; pop. 457,263), and *Orense* (2695 sq. M.; pop. 404,311).

The Asturians spring from the union of the aboriginal inhabitants with the Goths and consider themselves, like the Basques, free and independent hidalgos. They have all the traits of ancient and self-conscious mountaineers, with much reserve and little grace of manner, but are honest and trustworthy, showing great boldness as mariners and forming admirable soldiers and colonists. The 'Gallegos' are more closely akin to the Portuguese than to any other Spanish race. They spring from a blending of the original Celtic inhabitants with the Romans, Vandals, Suevi, Goths, Moors, and Castilians; and they exhibit all the peculiarities of people who have been exposed during many centuries to the influence and domination of foreign conquerors. They are docile and good-natured, temperate and frugal, ready for any task, full of piety and under the thumb of the priesthood. In comparison with other Spaniards they seem heavy and limited; on the stage the part of the slow-witted and good-humoured simpleton is always assigned to the Galician, and in Central and S. Spain the epithet 'Gallego' is used as a term of abuse.

In one point the Galicians and Asturians share the same fate; both are poor, in spite of their unremitting toil and the natural resources of their countries. The population is too dense, especially in Galicia, and the peasant is too heavily taxed ever to attain the freehold of his patch of land. Thousands emigrate annually to S. America, Portugal, and other parts of Spain, where they earn their bread as peasants, porters, and scavengers. The women are much in request as nurses. Like the Basques, however, they are possessed by an inextinguishable love of their country; and those who save a little money in foreign parts invariably return to finish their laborious lives at home.

In point of education both districts stand on a low level. The means of transportation are also very inadequate. The hotels, on the other hand, at least in the larger towns, are no worse than in other parts of Spain.

History. Asturias must be regarded as the cradle not only of the kingdom of León but of the Spanish monarchy as a whole. Neither the Romans nor the Moors succeeded in reducing it under their domination. The Asturians, uniting with the shattered forces of the Goths, including many noble families who scorned to submit to the invaders, offered the most determined resistance to the Moors. In 718 *Pelayo* or *Pelagius* the Goth (d. 737), who claimed to be a descendant of King Recceswinth, was unanimously chosen King, and after a miraculous victory over the infidels, began, from the Cave of Covadonga (p. 174), the Christian reconquest of Spain. More authentic history begins with *Alfonso I.* (739-757?), Pelayo's second successor, to whom there streamed from all sides, not only Christians bearing secular weapons, but also the clergy who preached the expulsion of the Moors as a religious duty. Galicia and León were

conquered for the Cross and, in spite of bitter internal dissensions and frequent Moorish victories, were successfully held against the Crescent. The title of Prince of Asturias, borne by the heir-apparent to the Spanish throne, dates from 1388, when the district was made a principality (see p. xxxviii).

13. From León to Oviedo and Gijón.

105½ M. Railway (*Ferrocarriles del Norte*) to *Oviedo* in 4½-6¼ hrs. (fares 18 p. 50, 13 p. 90, 8 p. 35 c.); thence to *Gijón* in 1-1½ hr. (3 p. 50, 2 p. 60, 1 p. 60 c.). — No through-carriages from Madrid.

León, see p. 152. — The railway follows the well-tilled valley of the *Bernesga*. — 7 M. *Santibáñez*.

16 M. *La Robla*, situated amid coal-pits, is the junction of a mineral line to *Bilbao* (p. 18; 194½ M.) viâ *Mataporquera* (p. 151) and *Valmaseda*.

The Asturian mountains are descried in the distance. — At *Puente de Alba* we cross the river. To the left is the pilgrimage-chapel of the *Buen Suceso*. — 21 M. *Pola de Gordón*. The railway, the road, and the river enter side by side a picturesque rocky gorge, with numerous bridges and tunnels. 25 M. *Ciñera;* 28½ M. *Villamanín*. — Beyond (33½ M.) *Busdongo* is the *Perruca Tunnel* (2 M. long; 4215 ft. above the sea), which penetrates the main chain of the Cantabrian Mts. As we emerge from it we enjoy a fine view of the mountains to the left. The direct distance between Busdongo and Puente de los Fierros (see below) is only 7 M., but it takes 26 M. of railway to overcome the difference of 2515 ft. in their elevations. This section of the journey is exceedingly interesting and full of variety, both technically and from the point of view of scenery; the train descends through 58 spiral and other tunnels, over numerous bridges and embankments, through deep cuttings, and round sharp curves viâ (39 M.) *Pajares*, (45½ M.) *Navidiello*, (51½ M.) *Linares*, and (54½ M.) *Malvedo*.

59½ M. *Puente de los Fierros* (1700 ft.), at the confluence of the *Pajares* and the *Parana;* 64 M. *Campomanes*. 67½ M. *Pola de Lena*, in a wide and attractive valley, was the birthplace of Gonzalo Bayón, conqueror of Florida (1565). — 72 M. *Ujo;* 72½ M. *Santullano;* 75 M. *Mieres*, the centre of the Asturian mining-industry, with iron, coal, sulphur, and cinnabar mines and numerous blast-furnaces and steel and zinc works. — 77 M. *Ablaña*. We cross the *Caudal*. 79 M. *Olloniego*. We thread several tunnels and cross the green valleys of *Barco Soto* and *Nalón*. — 81½ M. *Soto de Rey*, the junction of a branch-line running to the E. to *Tudela-Veguín* and *Ciaño-Santa Ana*. — Beyond (82½ M.) *Las Segadas* we pass through two more tunnels and under the arches of the aqueduct of *Fitoria* (p. 173).

87 M. **Oviedo.** — **Railway Stations.** *Estación del Norte* (Pl. B, C, 2), for the line to León and Gijón. Close by is the *Estación del Ferrocarril Cantábrico* (Pl. C, 1), for the Santander line (p. 24). At both these stations tramways, cabs, and hotel-porters meet the trains. — There is a third station (*Ferrocarril Vasco-Asturiano;* Pl. E, 2), for the local lines viâ *Trubia*, with a royal gun-foundry and small arms manufactory, to the picturesque harbour of *San Esteban de Gravia* (Hot. Bellomonte, closed in winter) and to the coal-mines of *Figaredo*.

Hotels (comp. p. xxiv). *Gran Hot. Covadonga (Pl. a; D, 3), in the Pal. del Banco Asturiano, Calle Mendizábal; Hot.-Restaurant Francès (Pl. h; E, 2), Calle de Jovellanos 1; Hot. de París (Pl. c; D, 3), Calle Pelayo 13 and Calle Uría 14 (Pl. C, D, 2, 3), with restaurant, pens. from 7½ p.; Hot. Tuñon (Pl. d; E, 3), with good restaurant, pens. from 8 p.; Hot. Trannoy (Pl. e; E, 3), Calle Altamirano 8-10, well spoken of. — **Cafés** (p. xxvii). *Café de París*, Calle de Fruela 2; *C. del Pasaje*, near the Hot. de París.

Tramway from the *Estación del Norte* (Pl. B, C, 2), through the Calles Uría, Fruela, and Jesús, to the *Plaza de la Constitución* (Pl. E, 3).

Cabs (*Coches;* at the Estación del Norte, the Plaza de la Constitución, and Pl. de la Diputación Provincial). Per drive, 1-2 pers. 1 p., each addit. pers. 50 c.; per hr. 1-2 pers. 2 p., each addit. pers. 1 p.; each addit. ½ hr. 1 p. and 50 c.; small box 50 c., large trunk according to bargain.

Booksellers: *J. Martínez*, Plazuela de Riego; *Galán*, Calle San Juan 2.

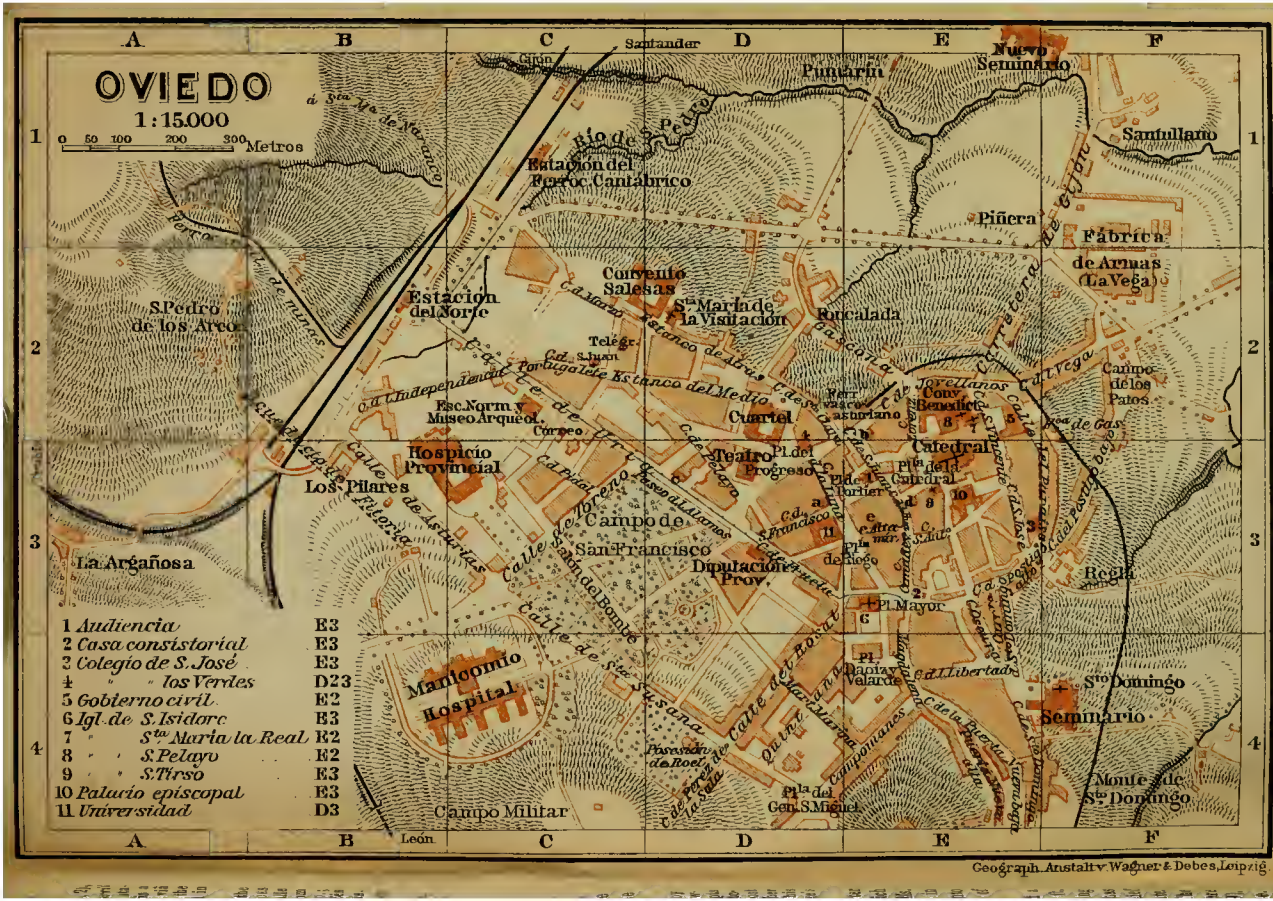
Post & Telegraph Office (p. xxiii), Calle Posada Herrera (Pl. C, 2).

Oviedo (740 ft.), the ancient *Ovetum*, the capital of a province of its own name and the see of a bishop, is a city of 23,155 inhab., situated on a hill-slope rising from the *Nora* and enclosed by fertile plain and picturesque mountains. The mining-industry of the environs (p. 169) lends it considerable importance.

The nucleus of the town was a monastery founded in the 8th cent. by Fruela I. and in 792 Alfonso the Chaste made it the capital of the growing kingdom of *Asturias* (p. xxxviii). The Normans failed in their attempts to capture it, and the Arabs, who invaded Asturias under Almanzor towards the end of the 10th cent., were equally unsuccessful. The town lost its importance as the victorious Reconquistadores pushed their way farther to the S. Marshall Ney occupied Oviedo in May. 1809, and allowed his troops to plunder it for three days. — It was at Oviedo that Le Sage's hero, Gil Blas, spent his boyhood.

The *Cathedral (Pl. E, 3) is situated in the ancient quarter of Monte Santo, on the site of a church erected by Fruela I., which Alfonso II. rebuilt in 830 and surrounded with protecting walls. The foundation-stone of the present Gothic structure was laid in 1388 by Bishop Gutiérrez de Toledo. The building went on into the 16th cent. and the decoration was not completed till the end of the 17th century.

The cathedral consists of nave and aisles, transepts, and a semicircular apse with an ambulatory. It is 220 ft. long and 72 ft. wide; the nave is ca. 65 ft. high, the aisles ca. 33 ft. The building material is mainly limestone *(piedra caliza)*. The main façade has three graceful Gothic doorways, protected by a porch. The relief of the Transfiguration above the central entrance is of later date. To the right and left are busts of Fruela I. and Alfonso II. The wood-carvings of the doors are modern works. Two towers were designed, but one only (that to the S.) has been finished (1539). This is 270 ft. in height and is a marvel of boldness and grace.



1	*Audiencia*	E3
2	*Casa consistorial*	E3
3	*Colegio de S. José*	E3
4	" " *los Verdes*	D23
5	*Gobierno civil*	E2
6	*Igl. de S. Isidoro*	E3
7	" *Sta María la Real*	E2
8	" *S. Pelayo*	E2
9	" *S. Tirso*	E3
10	*Palacio episcopal*	E3
11	*Universidad*	D3

Geograph. Anstalt v. Wagner & Debes, Leipzig.

The lower three stages and the elegant open-work spire are in a pure Gothic style, but the fourth stage shows traces of Renaissance influence both in structure and ornamentation. The entrance to the tower is at the W. end of the right aisle; an ascent is recommended, as the top affords a beautiful panorama of the environs of Oviedo. The oldest bell in the tower ('Wamba') dates from 1219 and hung originally in a tower erected by Alfonso VI. over the Cámara Santa (p. 172), the ruins of which are visible from the Calle de la Corrada del Obispo (S. side).

The Interior, with its slender clustered pillars, its lofty vaulting, its open-work triforium, and the tracery and stained glass of its windows, makes a noble and harmonious impression, which, however, is not a little marred by the reddish-yellow wash with which the stone-work has been covered in modern times. — The *Capilla de Santa Eulalia*, in the left aisle, contains a silver-gilt shrine of the 11th cent. with the ashes of the saint. The smaller chapels were decorated in the 17-18th cent. in the most exuberant baroque style. — The *Capilla Mayor*, occupying the pentagonal apse and enclosed by an ambulatory, has fine traceried windows filled with stained glass. The *Retablo, in five sections, is a notable work by *Giralta*, *Balmaseda*, *Picardo*, and other artists of the 15-16th cent., unskilfully restored in 1879. It includes scenes from the life of Christ, numerous figures of saints, and elaborate ornamental carving. The white marble tabernacle, in the Gothic style, was executed in 1869 from the design of *Juan Madrazo*. To the left is the tomb of *Archbp. Arías de Villar*, with a kneeling portrait-figure in an elegant Gothic niche (1490). — To the right of the Capilla Mayor is a figure of Christ, disfigured by modern painting and placed on a small pedestal adorned with shells; this is probably a work of the 12th cent., belonging to an old sanctuary.

From the N. transept an ornate Gothic portal leads to the *Capilla del Rey Casto*, which was erected in 1712 in the most extravagant baroque style, to take the place of the Lady Chapel destined by Alfonso II. for the reception of the royal tombs. The 'Panteón de los Reyes', on the N. side of this chapel, now possesses but one of the ancient sarcophagi, that of the Infante (?) Itacius, supposed to date from the 8th century. A modern inscription enumerates the rulers whose ashes are said to be deposited in the urns in the recesses in the wall.

From the S. transept a flight of steps ascends to a Gothic vestibule with a modern altar and elaborately carved *Stalls of the 16th cent., on which scenes from the Old Testament are mingled with the most grotesque and secular representations. Thence a beautiful Gothic doorway leads to the **Cámara Santa*, which consists of two chambers (adm. only at 8.30 a.m. and 3 p.m.). The smaller room, which contains the relics, is lighted only by one small window and roofed with low barrel-vaulting. It originally formed part of

the Capilla de San Miguel, which Alfonso II. erected alongside the oldest church. The larger room, in the Romanesque style, also with barrel-vaulting and one narrow window, was added by Alfonso VI. in the 11th century. The arch, the frieze, and the capitals are adorned with carefully executed scenes from the life of Christ and combats. The place of Caryatides is taken by statues of Apostles, arranged in pairs on fantastic pedestals. The handsome tesselated flooring is of a kind much used in Spain before the 14th century. On the walls are modern portraits of Kings Pelayo, Fruela I., Alfonso II., and Alfonso IV.

The Treasures of the Cámara Santa (p. lv) luckily escaped the ravages of the French in 1809. Most of the relics now exposed were probably taken from the celebrated *Arca*, a Byzantine chest of the 11th cent., made of cedar-wood and adorned with thin silver-plating with low-reliefs of scenes from the lives of Christ, the Virgin, and the Apostles. Round the border runs an inscription in Latin and Cufic characters. The relics include a piece of the staff of Moses, a fragment of the True Cross, one of the silver pieces for which Judas betrayed his Lord, thorns of Christ, skin of St. Bartholomew, a sandal and leathern wallet of St. Peter, and some crumbs left over from the Feeding of the Five Thousand. Among the treasures of more intrinsic value are the *Cruz de los Angeles* (8th cent.), the gift of Alfonso II., and the *Cruz de la Victoria*, originally belonging to Pelayo and ornamented with gold and precious stones by Alfonso III. — The relics are shown by a chorister in presence of one of the clergy, and a close inspection is permitted.

The Puerta del Claustro leads from the S. transept of the cathedral to the **Cloisters* (14-15th cent.), which are distinguished by an inexhaustible wealth of angels' heads, prophets, fantastic scenes (such as Favila's combat with the bear and his lamenting wife), and other ornamentation. The mural tombs and gravestones, in the Romanesque and Gothic styles of the 12-14th cent., were brought hither from desecrated churches and are arranged without any attempt at system. — The Gothic *Sala Capitular*, with an octagonal vault, was built in the 13th cent. and served originally as a hall of audience for the Spanish kings when at Oviedo. The finely carved stalls date from the 16th cent.

Among the MSS. in the Archivo are a deed of gift of Alfonso II. (812); the *Libro Gótico*, a richly illustrated collection of documents of the 12th cent.; the *Regla Colorada*, an inventory of 1384; the *Libro Becerro*, a collection of church-registers and synodal reports (1385); and the *Diptico Consular* of 539.

In the neighbourhood of the cathedral lie the churches of *San Tirso* (Pl. 9; E, 3), *San Pelayo* (Pl. 8; E, 2), belonging to the adjoining Benedictine nunnery, and *Santa María la Real* (Pl. 7; E, 2), the two last dating from the 8-14th cent. but disfigured by restoration. At the S.E. angle of the Plazuela de la Catedral stands the *Episcopal Palace* (Pl. 10; 16-18th cent.). — To the N., the Calle Lorenzana and Calle Jovellanos, at the end of which, to the right, at the corner of the Calle San Vicente, is a marble tablet in honour of the statesman Jovellanos (p. 175), lead to the Carretera de Gijón (views). To the right in it is the Royal Factory of Small Arms (Pl. F, 1, 2), which occupies the former Benedictine convent of *La Vega*;

the old church of Santa María de la Vega serves as the warehouse. Farther to the right stands the church of *San Julián (Santullano*, Pl. F, 1), which, in spite of restoration, has preserved much of its original character.

In the Plaza Mayor, or Plaza de la Constitución (Pl. E, 3), the focus of the town's activity, are the *Casa Consistorial* (Pl. 2; 1662) and the former Jesuit church of *San Isidoro* (Pl. 6; 1578). — We proceed to the N., viâ the Calle del Peso, the Plaza de Riego, and the Calle de la Universidad to the *Universidad* (Pl. 10; D, 3). The building dates from the end of the 16th cent.; the main entrance is in the Calle San Francisco. In the arcaded court is a bust of Queen Isabella I. (1858). The rooms are adorned with pictures by Ribera, Ricci, Zurbarán, Herrera, and Giordano; the 'Iconoteca Asturiana' contains portraits of Asturian worthies. — The *Audiencia* (Pl. 1, E, 3; Supreme Court) occupies the former palace of the Marqués de Camposagrado, in the Calle San Juan.

Adjoining the Calle de Uría are two promenades called the *Campo de San Francisco* and the *Salón del Bombé* (Pl. D, C, 3). Beyond is the large *Provincial Hospital*, with a lunatic asylum (*Manicomio;* Pl. B, C, 3). — In the *Escuela Normal* (Pl. C, 2), at the end of the Calle Uría, is housed the small *Museo Arqueológico Asturiano*, containing prehistoric objects, inscriptions, architectural fragments, Roman and later vessels of terracotta, glass, and metal, and a cabinet of coins. Adjacent, at the end of the Calle del Regente Jaz, stands the *Hospicio Provincial* (Pl. B, C, 3), an extensive edifice by Ventura Rodríguez (1750), with a tasteful chapel. To the S.W. of the rail. station is the *Aqueduct of Fitoria* (Pl. B, 2, 3; p. 169), 1/4 M. long and having 41 arches, dating from the 16th century.

Excursions. The hamlet of Naranco (4045 ft.; comp. Pl. B, 1), situated on the slope of the Sierra de Naranco, 1 1/4 M. from Oviedo (fatiguing ascent), has two highly interesting, but sadly neglected churches of the time of Ramiro I. (842-850). *Santa María de Naranco* (p. xlv) consists of a cella-like nave with waggon-vaulting, opening by three arches into a choir at one end and a presbytery at the other. Below is a crypt. 'The chief interest of this building lies in the fact that it exhibits the Spaniards in the middle of the 9th cent. trying to adapt a Pagan temple to Christian purposes' *(Fergusson).* — *San Miguel de Lino* (p. xlv) is a basilica with nave and aisles, but was sadly disfigured in 1846 by the curtailment of the apse and the alteration of the originally semicircular chapels. Keys kept by the parish priest.

The excursion to Covadonga requires more time. We take the Cantabrian railway to *Ariondas* (p. 24; 2 1/2 hrs.; return-fares 12 p. 65, 7 p. 45 c.) and drive thence (carriage from Ariondas to Covadonga and back in about 5 hrs., 20 p.) viâ *Cangas de Onís* (Fonda de Labra), where the *Sella* is crossed by a bridge of the 12th cent., the central arch of which is ca. 60 ft. high and 67 ft. in span. 7 1/2 M. **Covadonga** (unpretending *Huespedería*) is a frequented pilgrimage-resort with an abbey of the 16th cent. and the church of the *Virgen de las Batallas*, built in the Romanesque style with two towers in 1877-1901 at a cost of about 20 million pesetas. Close by is the famous *Cave*, in which Pelayo (d. 737), the founder of the Asturian kingdom, took refuge with 300 followers after the disastrous battle on the Guadalete. From this coign of vantage he carried on his heroic resistance

to the Moors, the beginning of the reconquest of Spain. The cave contains the modern chapel of Santa María, the sarcophagus which is said to hold the remains of the hero, his wife Gandiosa, and his sister Hormesinda, and the tomb of King Alfonso I. (d. 757). — From Covadonga excursions may be made to the *Lago de Enol* and to the top of the *Peñas de Europa* (p. 167; for mountain-climbers only).

Beyond Oviedo the railway passes (90½ M.) *Lugones*, (93 M.) *Lugo de Llanera*, (94½ M.) *Villabona*, junction of a branch to *Avilés* and *San Juan de Nieva*, (99½ M.) *Serín*, and (103½ M.) *Veriña*.

105½ M. **Gijón.** — **Railway Stations.** 1. *Estación del Norte* (Pl. A, 3), for the line to Oviedo and León. Hotel-porters meet the trains; cabs are seldom to be had, but there is a tramway. — 2. *Estación de Langreo* (Pl. B, 3), for Langreo and Laviana. — **Steamers** ply, more or less regularly, to Corunna, Santander, and Bilbao.

Hotels (comp. p. xxiv). Hot. Malet, Muelle del Oriente (Pl. B, 1), with lift, pens. 10, omnibus 1 p. — Hot. Iberia, Calle Trinidad 24 (Pl. C, 2), pens. from 8 p.; Hot. Marina, Boulevard 29 (Pl. C, 2, 3); Hot. del Comercio, Plaza del Marqués (Pl. C, 3); Hot.-Restaurant Salomé, Plazuela del Carmen. — **Cafés** (p. xxvii). *C. Colón*, Boulevard 29; *C. Suizo*, in the Hot. Iberia, Calle Trinidad 24. Gijón, like Asturias generally, is noted for cider *(cidra)*, which is largely exported to South America.

Tramways. 1. From the Estación del Norte (Pl. A, 3) to the harbour viâ the Calle del Marqués de San Esteban, Travesía de la Rueda, and Boulevard. — 2. From the harbour to Somió (Pl. E, F, 4) by the Boulevard, Jovellanos, Menéndez Valdés, Uría, and La Guía.

Cabs (*Coches;* generally in the Boulevard; only between 8 & 1 and 2 & 8). Per drive 1-2 pers. 1 p., each addit. pers. 50 c.; per hr. 2 and 1 p. In the immediate neighbourhood of the town also 2 and 1 p.

Post and Telegraph Office (Pl. 2; C, 3), Calle Jovellanos 46.

Theatres (p. xxx). *Teatro Jovellanos* (Pl. 10; C, 3), Calle Jovellanos; *Teatro Dindurra* (Pl. 9; C, 3), Paseo de Alfonso Doce; *Circo de los Campos Elíseos* (Pl. 8; E, 4). — **Basque Ball Game** (p. xxxiv), Carretera de Langreo. — **Bull Ring** (Pl. F, 4).

Sea Baths, on the Playa de San Lorenzo (Pl. D, E, 2, 3; bath in the open, 50-75 c., including bathing-box, dress, and towels; warm salt-water bath 1 p. 25 c.).

Physician: *Dr. Pelayo*, Corrida 69.

British Vice-Consul: *A. Lovelace*, Calle Covadonga 5 (also Lloyd's Agent).

Bookseller: *E. Manso*, Boulevard 20. — **Bankers.** *Bank of Spain*, *Banco de Gijón*, both in the Calle del Instituto.

Gijón, the largest town of Asturias but one, is a city of 27,600 inhab. and one of the best harbours on the N. coast of Spain, the chief port for exporting the products of the Asturian mines (p. 169). It is situated ca. 12½ M. to the S.E. of the *Cabo de Peña*, between two bays. It is supposed to be of Roman origin, fell into the hands of the Saracens in 715, was recaptured by Pelayo in 722, and was the residence of the Asturian kings down to 791. In the strife between Peter the Cruel and his half-brother the Duke of Trastamara, Gijón was burned down in 1395. In 1588 the harbour was the place of refuge for the remnants of the 'Invincible Armada'. — Gijón is now a favourite sea-bathing resort. The climate is mild, the average temperature ranging from 52° to 72° Fahr.

The town has thriven greatly since its inclusion in the railway system (1884). Originally it was confined to the hill of Santa Catalina, but after its rebuilding in the 15-16th cent. it spread along

Geogr. Anstalt von Wagner & Debes, Leipzig.

the adjoining bays. It is now bounded by *Cape Torres* on the W. and *Cape San Lorenzo* on the E. The main activity of the place is seen in the W. quarters of the town, containing the railway-stations, harbour, warehouses, and custom-house. The new harbour, or *Puerto del Musel*, on the W. side of the bay, for large ocean steamers, is approaching its completion.

The main streets are the *Calle del Marqués de San Esteban* (Pl. A, B, 3; also called the *Avenida*), which joins the *Calle del Comercio;* the *Calle del Boulevard* (Pl. C, 2, 3; also called the *Corrida*), running to the S. from the harbour to the Plaza del Seis de Agosto, in which rises a statue, by M. Fuxá (1891), of *Don Gaspar Melchor de Jovellanos* (1744-1811), the statesman and author, who was a native of Gijón; and the *Calle Jovellanos* (Pl. C, 3), with the *Theatre* (Pl. 10), the *Markets*, and the *Instituto Jovellanos* (Pl. 5), founded in 1794 as the Real Instituto Asturiano, a school of practical mathematics, physical science, chemistry, and mineralogy, but now a nautical and technical academy.

The LIBRARY of the Instituto includes upwards of 5500 hooks and manuscripts, presented by Jovellanos and others, and in the 'Salón de Bocetos' an admirable COLLECTION OF 756 DRAWINGS (by *Raphael*, *Michael Angelo*, *Titian*, *P. Veronese*, *Correggio*, *Rembrandt*, *Dürer*, *Murillo*, *Velázquez*, *Goya*, and others), which is well worth the attention of lovers of art (adm., on week-days only, on application to the *Conserje;* fee 50 c.; best time at noon).

A band plays on the evenings of the bathing season in the attractive *Paseo de Begoña* or *de Alfonso Doce* (Pl. C, 3, 4).

Near the harbour, in the Plazuela Marqués (Pl. C, 2), are a monumental fountain with a *Statue of Pelayo*, by Jos. M López (1891), and, to the N., the palace of Count Revillajigedo (Pl. 7). In the Campo Valdés (Pl. C, 2) are the palace of Count Valdés (Pl. 6) and the parish-church of *San Pedro*, dating from the 15th cent., with three rows of aisles on each side. In the outermost S. aisle is the tomb of Jovellanos, with a relief-bust by M. Fuxá.

The *View from the *Monte de Santa Catalina* (Pl. C, 1) extends on the W. to the Cabo de Peñas, on the E. to the Cabo San Lorenzo, and on the S.E. to the Peñas de Europa. — At the foot of the hill is the *Royal Tobacco Factory* (Pl. 3), established in an old Augustine monastery and employing about 1500 women.

FROM GIJÓN TO AVILÉS, railway (starting from the Estación del Norte) in 1¾ hr. (fares 4 p. 60, 3 p. 40, 2 p. 10 c.). Carriages are changed at *Villabona.* — **Avilés** (*Hot. Iberia*, Calle de Teverga), a seaport with 4300 inhab., lies in a picturesque situation on the Ría de Avilés. In the middle of the town rises the Gothic church of *Santo Tomás* consecrated in 1903, with two towers 154 ft. high; the principal bell ('Toni') dates from 817. In the Plazuela de San Francisco is a bronze bust of the deserving public-school teacher *Juan de la Cruz Alonso* (d 1898). The house in which *Estanislao Sánchez Coello*, the freethinker, died in 1895 is marked by a relief-bust. Avilés possesses several interesting old buildings, such as the palaces of the *Valdecarzana*, *Camposagrado*, and *Ferreras* families, the Gothic churches of *San Nicolás* and *San Francisco*, and the *Capilla de los Alas*, with many tombs. The bridge over the Ría also deserves notice.

A diligence, starting at Calle del Boulevard 24, runs daily from Gijón

in 4 hrs. (fare 4 p.) to **Villaviciosa** (*Fonda de Francisco Pando*, unpretending), pleasantly situated 18 M. to the E., on the ría of the same name. It contains 800 inhab. and the interesting Gothic church of *Santa María*. About 6 M. to the S.W. of Villaviciosa, near *Ambás*, are the old Cistercian abbey of *Santa María*, now a seminary, and the church of *San Salvador de Valdediós* (p. xlv).

14. From León to Monforte and Corunna.

263 M. Railway (*Ferrocarriles del Norte*) in 10^3/$_4$-19^1/$_4$ hrs. (fares 36 p. 80, 24 p. 55, 14 p. 75 c.); the express train has only 1st and 2nd class carriages. — There are railway restaurants at *Ponferrada* and *Monforte*.

León, see p. 152. — 6 M. *Quintana;* 12^1/$_2$ M. *Villadangos*. We cross the *Orbigo*. 21^1/$_2$ M. *Veguellina*. To the right is the twenty-arched bridge where Suero de Quiñones and his nine companions-in-arms performed the so-called 'Paso Honroso', challenging during a period of ten days (July, 1434) all the knights on their way to the great jubilee at Santiago.

32^1/$_2$ M. **Astorga** (2820 ft.; *Hot. Noriega*, near the Plaza de la Constitución, pens. 6 p.; omnibus from the station in 10 min., 1 p.), the see of a bishop, with 5600 inhab., is picturesquely situated on a spur of the Manzanal chain. The Roman *Asturica Augusta*, described by Pliny as an 'urbs magnifica', lay at the junction of four military roads. It was the capital of S. Astnria, which was named after it (Asturia Augustana, in contradistinction to Asturia Transmontana, the coast-district on the other side of the mountains). The town was destroyed both by the Goths and the Arabs, but enjoyed another short spell of power and prosperity under Ordoño I. (9th cent.). Its heroic resistance to the French in 1810 forms a worthy parallel to the defences of Saragossa and Gerona.

The *Ayuntamiento* (town-hall), in the Plaza de la Constitución, is an edifice of the early 17th cent., with a tasteful Renaissance façade flanked by towers. — The *Priests' Seminary*, to the S.W., can accommodate 750 pupils.

The *Cathedral* dates from the 15-16th centuries (comp. p. xlviii). The main façade, in the Renaissance style, has three portals adorned with plateresque columns and pilasters, reliefs from the life of Christ, and a graceful parapet. The rose-window is in the baroque style. The towers, one of which is unfinished, date from the 18th cent.; the portal in the S. façade is of the 17th century. The interior is very effective. The beautiful groining-ribs and the slender and finely outlined pillars demand attention. The retablo mayor was executed by *Gaspar Becerra* in 1569 (comp. p. lxvii); the screens are the work of *Lázaro Azcain* (1622), and the choir-stalls and pulpit are by the *Masters Tomás* and *Roberto* (1551). The windows are filled with good stained glass. In the sacristy (18th cent.) are shown a Romanesque reliquary and an admirably executed Gothic chalice. — The cloisters were rebuilt by *Gaspar López* in 1780.

The *Town Walls*, which, like those of León (p. 157), date from the late-Roman period, are at present being pulled down.

The hills round Astorga are the home of the tribe of *Maragatos*, a remnant of the original Celtiberian inhabitants of Spain, who marry only among themselves, and, as a rule, are very industrious and thrifty. The men wear long-skirted coats, voluminous knee-breeches, and round hats of felt; the women wear short skirts and slashed sleeves.

From Astorga to *Zamora* and *Salamanca*, see pp. 166, 165.

39 M. *Vega-Magaz;* 49 M. *Brañuelas.* The train now reaches the watershed between the Douro and Minho and penetrates the crest of the *Manzanal Mts.* by a tunnel at a height of 3280 ft. The descent on the other side *(la bajada del Manzanal)* is full of variety. The line bends to the S.W. and N. in three curves and threads 11 tunnels before reaching (57 M.) *La Granja*, which remains to the right. It then runs towards the S., surmounting the watershed between the *Tremor* and the *Silva* by means of two tunnels. The train next turns to the N.E. and again penetrates this ridge by a tunnel passing under the part of the track just traversed 310 ft. above. Finally it runs towards the W., once more passing La Granja, which this time lies to the left. Eight more tunnels, besides many bridges, are passed before we reach (62½ M.) *Torre*, which lies about 1445 ft. lower than the tunnel of Brañuelas.

67½ M. *Bembibre*, with the ruined château of the Dukes of Frías and the church of San Pedro, formed of a 15th cent. synagogue. Beyond (74 M.) *San Miguel de las Dueñas* we thread six tunnels and cross the *Sil.*

79½ M. **Ponferrada** (*Fonda de Servando Nieto*, omnibus from the station in 10 min., 1 p.; *Rail. Restaurant*), the *Interamnium Flavium* of the Romans, is a town of 7200 inhab., situated on a lofty plateau and commanding a view of the district encircled by the Sil and the *Boeza.* The Gothic church of *Santa María de la Encina* contains a retablo of the 16th cent. and a figure of the Magdalen by *Gregorio Hernández* (p. lxvii). The *Ayuntamiento*, with its slender towers, dates from the 17th century. Above the town are the remains of a castle of the Knights Templar (12th cent.).

The train now descends into the valley of the Sil. — 89 M. *Toral de los Vados* is the junction of a branch-line to *Villafranca del Vierzo.* We then cross the *Burbia*, thread a dozen tunnels, and traverse romantic rocky gorges. — 99½ M. *Quereño;* 104½ M. *Sobradelo;* 108½ M. *Barco de Valdeorras*, celebrated for its wine and chestnuts. 116 M. *La Rua-Petín* (diligence to Orense, p. 181). — Near (121½ M.) *Montefurado* the Sil flows through a subterranean canal, 440 yds. long, said to have been constructed by the Romans. — The train crosses the Sil on each side of (124 M.) *Sequeiros.* Beyond (131 M.) *San Clodio* it penetrates the ridge of *Lemos*, at a height of 1475 ft. above the sea, and then descends to (141½ M.) *Puebla de Brollón.*

148 M. **Monforte de Lemos** (*Fonda Español*, pens. 5-6 p.; *Rail. Restaurant*, with R.), so called to distinguish it from Monforte near Alicante (p. 309), is a town with 4500 inhab., on the small river *Cabe*, on a hill once crowned with a castle of the Lords of Lemos, of which the Torreón and other fragments are still extant. The Benedictine monastery, once of considerable importance, is now a hospital. The church of the Jesuit college contains a retablo by Francisco Mouro (18th cent.). — Monforte is the junction of the railway to Vigo and Pontevedra (p. 181).

Our line crosses the Cabe and runs through magnificent forests of oak and chestnut. Beyond (155 M.) *Bóveda* we thread several tunnels and cross the viaduct of *Linares*. 157 M. *Rubián*. We next cross the watershed (2215 ft.) between the Cabe and the *Sarria*. 164 M. *Oural*, with chalybeate and arsenical springs. The railway here traverses the plain of (170 M.) *Sarria*, the Roman *Flavia Lambris*. 179 M. *Puebla de San Julián;* 185½ M. *Lajosa*.

192 M. **Lugo** (1435 ft.; *Hôt. Méndez Núñez*, Calle de la Reina; *La Universal*, Plaza de Santo Domingo 10; omnibus at the station), the capital of Galicia and the see of a bishop, is a town of 12,000 inhab., situated on the left bank of the *Minho* or *Miño*, in a populous plain. It is the *Lucus Augusti* of the Romans, the greater part of whose city-walls, with their numerous towers, have been preserved. The town was taken successively by the Suevi, Moors, Normans, and Alfonso III.

The railway-station lies some distance beyond the *Puerta de la Estación*. From the gate we follow the Rua de Emilio Castelar to the Plaza de Santo Domingo, with a bronze bust of Juan Móntes, the musician, who was born at Lugo, and the convent-church of *Santo Domingo* (14th cent.), with a Romanesque portal and the tomb of the knight Valcárcel. The Calle de la Reina leads hence to the left to the *Plaza Mayor* or *de la Constitución*, with a fountain-statue of Hispania in the centre, and the Ayuntamiento (town-hall) on the E. side.

The *Cathedral*, in the S.W. part of the town, passes for one of the more important monuments of the 12th cent. (p. xlvi), but contains so many additions of a later date that the impression of a Romanesque building is almost wholly lost. The main façade and the towers are of the 18th century. The Romanesque N. portal, which is sheltered by a Gothic porch (15th cent.), is adorned with a relief of the Saviour and has iron-mounted doors of the 12th century. The aisles belong to the 12th cent., but the high and airy nave, with its fine triforium and pointed arches, dates from the 15-16th centuries. The richly carved stalls are by Francisco Mouro (1624); the rococo retablo of the Capilla Mayor was executed by Lemaur, a Frenchman. This church enjoys the privilege of having the Host perpetually 'de manifiesto'. The sacristy contains an Italian relief in alabaster (16th cent.), with scenes from the Passion. The cloisters date from 1714.

Fine views of Lugo itself and its environs are obtained by a walk on the old **Town Walls* (approaches at the Puerta de la Estación and opposite the cathedral), which, like those of León and Astorga, date from about the 3rd cent. A. D. They are over $1^1/_4$ M. in length and their average height at the present day is 36 ft. The number of towers by which they were strengthened is reckoned at 85. — The *Sulphur Springs*, near the rail. station, were known to the Romans.

Beyond Lugo the railway crosses the Minho, and then, beyond ($202^1/_2$ M.) *Rábade*, the *Caldo* and the *Ladra*. $209^1/_2$ M. *Santiago de Baamonde*; $213^1/_2$ M. *Parga*. — 218 M. *Guitiriz*; 223 M. *Aranga*; $226^1/_2$ M. *Teijeiro*; 233 M. *Curtis*; $240^1/_2$ M. *Cesuras*; 244 M. *San Pedro de Oza*. — $249^1/_2$ M. *Betanzos* (Gr. Hot. del Comercio), picturesquely situated on a hill on the ría of the same name, possesses 9000 inhab., a ruined castle of the Moorish period, and several churches of the 13-14th centuries. The church of San Francisco contains an interesting sarcophagus of Count Fernan Pérez de Andrade (1387). — $254^1/_2$ M. *Abegondo*; 257 M. *Cambre*; $259^1/_2$ M. *Burgo-Santiago*.

264 M. **Corunna.** — **The Railway Station** (Pl. B, 6) is to the S. of the harbour. Cabs and tramway, see below. — **Steamers** ply more or less regularly to *Gijón*, *Santander*, and *Bilbao*. To *Liverpool* (Pacific Steam Navigation Co.) once a month (see p. xv). To *Dover* (Hamburg-America Line, coming from Havana) every fortnight (office, Calle Real 75).

Hotels (comp. p. xxiv). Hot. de Francia, Alameda 1-3 (Pl. a; B, 4), pens. 10 p., omnibus (in 15 min.) 1 p. — Hot. Ferro-Carrilana (Pl. b; B, 4), at the corner of the Calle Real and the Calle de Castelar; Hot. Paloma (Pl. c; B, 4), Calle de Castelar 3, with Despacho Central.

Cafés (p. xxvii). *Méndez Núñez*, *Oriental*, both in the Calle Real.

Tramway (drawn by mules). Estación (Pl. B, 7)-Calle de Linares Rivas (Pl. B, 5)-Plaza de Mina (branch to Playa de Riazor, Pl. A, 4), and Calle de San Andrés-Campo de la Leña-Puerta de Aires (Pl. 14; C, 3)-Cantón Pequeño-Cantón Grande-Marina-Montoto-Puerta Real (Pl. 13; C, 4).

Cabs *(Coches)* per drive with one horse 1 p., two horses 2 p.; per hour, 2 and 3 p. Fares should be made out before starting; tariff in the carriages.

Post & Telegraph Office (p. xxiii), Calle de la Fama (Pl. 4; C, 3, 4).

Sea Bathing, best on the Bay of Orzán: *Playa de Riazor* (Pl. A, 4; 1/2-1 p.; dress and towels not supplied).

Physician. *José Rodriguez Martínez*, Calle Ferrol 4-6 (Pl. A, 4). — **Chemist:** *J. Villar*, Calle Real 82.

Motor Car to Santiago, Calle de Francisco Mariño, opposite the Casino Nuevo (Pl. A, 4).

British Consul, *C. H. Maxwell Trayner*, Calle Fejóo 3 (Pl. A, B, 4, 5); vice-consul, *Thomas Guyatt*. — **American Consular Agent**, *Enrique Fraga*, Calle Linares Rivas 9 (Pl. B, 5). — **Lloyd's Agent**, *José Marchesi*, Real 75.

Corunna, Span. *La Coruña*, still known to British sailors as *The Groyne (La Cruña)*, the capital of the province of that name and the seat of the captain-general of Galicia, is a city of 40,000 inhab., finely situated on a tongue of land between the bays of *El Orzán* (W.) and *La Bahía* (E.). It is the chief military station in N. Spain, but as a commercial city is now outstripped by Gijón. The harbour is deep and safe, and is defended by several forts, including the *Castillo de San Antón*, on a rocky island.

The town is of Iberian origin and practically corresponds to the *Brigantium* of the Romans. In the middle ages it was known as *Coronium*

and long belonged to the emirate of Córdova. John of Gaunt landed at Corunna in 1386 to claim the throne of Castile in right of his daughter, wife of Peter the Cruel. Philip II. embarked here in 1554 for England to marry Queen Mary; and it was from Corunna that the 'Invincible Armada', consisting of 130 large war-ships with an army of 30,000 men, sailed in 1588 to conquer England. In 1598 a British fleet under Drake appeared before the town and burned it down. At a later date the British won two important naval victories off Corunna: that of June 14th, 1747, in which the French fleet was defeated, and that of July 22nd, 1805, when the French and Spanish fleet was destroyed. On Jan. 16th, 1809, a sanguinary contest took place on the neighbouring heights of Elviña, when Marshal Soult, at the head of much superior forces, vainly endeavoured to prevent the embarkation of the British army under Sir John Moore, who was killed during the battle. Corunna was taken by the French in 1823 and by the Carlists in 1836.

A characteristic feature of Cornnna is the *Miradores*, or glazed window-balconies for protection against the wind. — In August, great festivals are celebrated in honour of the legendary patroness of the town, María Pita.

Like most of the seaports on the N. coast of Spain, Corunna consists of an old town on the heights and a NEW TOWN below. The latter, named *La Pescadería*, originated in a little fishing-settlement and is now inhabited by the richer classes of the population. The *Station* (Pl. B, 6) lies to the S. of the harbour, where there is also the large tobacco-factory of *La Palloza* (Pl. B, 6). At the N.W. end of the harbour are the animated *Avenida de los Cantones* (El Cantón Pequeño, El Cantón Grande; Pl. B, 4), the pretty grounds of the *Paseo de Méndez Núñez*, and the *Alameda*, with a statue of *Daniel Carballo*, the politician, by Fariño (1896). — Parallel with the Alameda is the *Calle Real* (Pl. B, 4), with its continuation the Calle Riego de Agua, leading past the theatre to the PLAZA DE MARÍA PITA (Pl. C, 3), on the N. side of which the new Palacio Municipal is at present under construction.

The OLD TOWN (*Ciudad Vieja*; Pl. C, D, 3, 4), which is closely built and in part enclosed by an old line of walls, lies on a height to the N. of the harbour, where dry-docks are now being laid out. Its focus is the *Plaza del General Azcárraga* (Pl. 11), which is beautified with ornamental grounds. Here stand, to the S., the *Capitanía General* (Pl. 2; also Courts of Justice) and, to the W., the churches of *Santiago* (Pl. 8) and *Santa María* (Pl. 4; a little to the N.), both of the 12-13th cent., with Romanesque portals (comp. p. xlvi). To the E. lies the *Jardín de San Carlos* (Pl. 10), with the last resting-place of Sir John Moore (see above); the monument, erected in 1814, bears the simple inscription: 'Johannes Moore, Exercitus Britannici Dux, Praelio occisus A.D. 1809'. On the N. wall of the garden is a memorial tablet to the 172 officers and seamen of the British man-of-war 'Serpent', which was lost at Cape Villano in Nov., 1890.

From the large *Cuartel de Alfonso Doce* (Pl. 5, C 3; barracks) we proceed to the N.W. to the *Roman Catholic* and *English Cemeteries* and on past the (left) *Parque de San Amaro* (magazine of ammunition; Pl. B, 2), to (ca. 1 M.) the *Torre de Hércules* (Pl. A, 1), a light-house on a rocky hill (185 ft. high) dominating the peninsula. The

Geogr. Anst. v. Wagner & Debes, Leipzig

substruction of the tower is of Roman origin and probably dates from the reign of Augustus; the upper part was added in 1792 (fine view). The name is entirely arbitrary. The Roman architect is named in a long inscription in the rock, now covered by a shed. The *View is magnificent.

Steamers ply from Corunna once or twice daily (1¼ hr.; fares 3, 1½ p.) to **Ferrol** (*Hot. del Suizo*, Calle Real 114, pens. 6 p.; Brit. vice-consul, *E. Anton;* Lloyd's agent, *N. P. Moreno*, Calle San Francisco 1), Spain's chief naval port on the Atlantic, in a sequestered situation on the bay of the same name. The town (24,000 inhab.), founded in the 18th cent., has shipbuilding-yards, arsenals, a naval academy, etc.

From Corunna to Santiago de Compostela, 39½ M., steam-omnibus (La Regional), Calle de Francisco Marino 3 (Pl. A, 4), daily at 8 a.m., in 5½-8 hrs., according to the weather and the condition of the road, and diligence (La Ferrocarrilana, Rua Nueva 3), 2-3 times daily in 8 hrs. (fares 12½, 10, 7½ p.; places should be secured in advance), viâ (12 M.) *Carral*, (24 M.) *Ordenes*, and (35 M.) *Vilasuso*. — Santiago, see p. 185.

15. From Monforte to Vigo, Valença do Minho, and Santiago de Compostela.

Railway from *Monforte* to *Vigo*, 110½ M., in 5-8 hrs.; fares 18 p. 25, 13 p. 70, 8 p. 25 c. — Branches from Guillarey to *Valença do Minho*, and from Redondela to *Santiago*, see pp. 184, 185; for both, trains in connection with the express only (Monforte to Valença do Minho, 92½ M., in 4½ hrs., fares 14 p. 80, 10 p. 10, 6 p. 75 c.; Monforte to Santiago, 154½ M., in 8 hrs., fares 28 p. 15, 21 p. 10, 12 p. 75 c.); the other trains start from Vigo. — Railway-restaurants at *Orense*, *Vigo*, and *Santiago*.

Monforte, see p. 178. — The railway runs through the valley of *Lemos*, ascends to (6 M.) *Canabal*, and penetrates the *Garganta del Cabe* by means of ten tunnels. Beyond (12½ M.) *San Esteban* we cross the *Minho*. — 18 M. *Los Peares;* 23 M. *Barra de Miño*.

28½ M. **Orense.** — The **Railway Station** *(Restaurant)* lies ¾ M. to the N. of the town. Omnibuses meet the trains (30 c.).

Hotels (comp. p. xxiv). Hot. de Roma, Hot. de Europa, Hot. de París, all in the Calle Progreso, mediocre and generally crowded, pens. 5-8 p.

Post Office (p. xxiii), Calle de Luis Espada 13. — **Telegraph Office** (p. xxiii), Calle Barrera 10. — *Despacho Central* (p. xix), Calle Progreso 47.

Orense, the capital of a province and the see of a bishop, is a town of 10,000 inhab., situated on the left bank of the Minho and surrounded by hills. The Romans named it *Aurium*, probably from the auriferous alluvial deposits in the neighbourhood. The seat of the Visigothic bishopric was *Sedes Auriensis*, whence the modern name is derived. Orense was the capital of the Suevi in the 6-7th cent.; in 716 it was destroyed by the Moors and in 884 it was rebuilt by Alfonso III. Since the 15th cent. it has been of no importance.

The bridge over the Minho was built by Bishop Lorenzo in 1230, but has since been repeatedly restored. The midmost of the seven arches is 125 ft. in height, 140 ft. in span.

The Cathedral, built in the Gothic style in 1220, was much injured by war and earthquake and underwent an unintelligent restoration in the 16-17th centuries. Only a few fragments are left

of the elaborate decoration of the main front. There are good portals on the N., W., and S. sides; over the first is a Pietà in relief (15th cent.). The porch *(el Paraíso)* has a certain resemblance to the Pórtico de la Gloria at Santiago (p. 188), but is disfigured by later additions, the insertion of altars, and tastelessly restored paintings. The lantern over the crossing is by Rodrigo de Badajoz (15th cent). The choir-stalls are by Diego de Solis and Juan de Anges (16th cent.), the adjoining screen is by Celma. The presbytery is enclosed by a plateresque reja, with an equestrian relief of St. Martin and numerous figures and coats-of-arms. In the left transept is the tomb of Bishop Vasco Mariño. The Gothic retablo, in the Capilla Mayor, has scenes from the life of Christ and of the Virgin. Here, too, are a silver tabernacle of the 17th cent. and (right) the tomb of an unknown prelate, with a representation of the Last Judgment (14th cent.). In the Capilla del Divino Cristo is a Byzantine crucifix, which is traditionally ascribed to Nicodemus (p. 554) and is said to have been stranded on the coast of Galicia in 1330. The silver processional cross in the sacristy is ascribed to the elder Arphe (p. lxiv).

In the Calle del Instituto is a bronze statue, by J. Soler (1887), of *Fray Benito Jerónimo Feijóo* (1676-1764), a Benedictine monk born at Orense, who made a name for himself as a scholar and critic. — The Calle del Progreso leads to the S. to the Plaza del Obispo Cesário, with a bronze statue of *Doña Concesión Adenal*, a native of Orense who distinguished herself as a lawyer. Farther on we cross a viaduct, to the left of which is the *Instituto* with the Provincial Museum, a small collection of prehistoric and Roman antiquities, a few pictures, etc. (not always accessible; best time at noon).

The hot sulphur springs of *Las Burgas* (150-155° Fahr.), at the foot of the hill on which the town lies, flow at the rate of about 30 gallons per minute; the water is singularly clear and almost devoid of smell. — An omnibus plies regularly to the small mineral baths of (1¼ M.) *Caldas de Orense.*

Beyond Orense the train runs to the S.W. along the Minho, traversing the so-called granary of Galicia. In the background rise the hills of *Benama.* — 37½ M. *Barbantes;* 46 M. *Rivadavia* (2100 inhab.), at the confluence of the *Avia* with the Minho; 53 M. *Filgueira*, a watering-place with springs impregnated with sulphur, iron, and soda. — We enjoy fine views of the rocky gorges of the Minho. Several short tunnels. On its left bank the Minho is joined by the *Visido*, beyond which it forms the boundary between Spain and Portugal. In the ravine named *Pases de San Gregorio*, just on the frontier, is the waterfall of *Barja.* — 59½ M. *Frieira;* 62½ M. *Pousa.* Tunnel. 67½ M. *Arbó*, celebrated for its salmon-fishing; 75 M. *Las Nieves.* — 79½ M. *Salvatierra*, the chief place in the wine-growing district of that name, lies on the *Alcabre.* Like Monção, on the Portuguese side of the Minho, it is surrounded by mediæval walls.

— We cross the Alcabre. 84½ M. *Caldelas*, a frequented watering-place. The train now leaves the course of the Minho.

87½ M. **Guillarey** is the junction of the line to (5 M.) *Valença do Minho* (Oporto, Lisbon), see p. 184. Omnibus to Tuy (p. 184) in ½ hr.; 50 c.

The line to Vigo turns N. to (94½ M.) *Porriño*, whence omnibuses run viâ *Puente Areas* to *Mondariz*, a watering-place about 12½ M. to the E. We then thread a tunnel and beyond the large viaduct of Redondela (348 yds. long, 118 ft. high) reach —

103½ M. **Redondela**, the junction of the line to *Pontevedra* and *Santiago*, see p. 184. — We proceed towards the W., traversing an attractive landscape and enjoying a magnificent distant view of the Bay of Vigo. Several smaller viaducts are crossed.

110½ M. **Vigo** (comp. the Plan at p. 181). — The **Railway Station** (Pl. D, 3; *Restaurant*) lies ¾ M. to the E. of the town. Omnibuses meet the trains.

Hotels (comp. p. xxiv). Hot. Moderno (Pl. a; B, 2), Calle Policarpo Sanz, first-class, new; Continental (Pl. b; B, 2), Plaza Elduayen, refitted in 1907, both with view of the sea. — Hot. Colón (Pl. c; B, C, 3), Calle Colón 18, Hot. Europa (Pl. d; B, 3), Calle del Príncipe, both commercial. — **Cafés** (p. xxvii). At the hotels *Moderno* and *Colón*, see above; *Café Velázquez*, Calle Velázquez Moreno 33; *Victoria*, Calle Policarpo Sanz 17. — *Bar* (wine, beer ou draught, etc.), Calle Velázquez Moreno 27.

Post & Telegraph Office (Pl. 5 and 11; B, 3) Calle Velázquez Moreno 43 and 22.

Banks. *Bank of Spain*, Calle del Arenal 76; *Manuel Bárcena y Andres* (agent of the Crédit Lyonnais), Calle Real 14.

British Vice-Consul, *Manuel Bárcena y Andrés*, Calle Real 14. — **American Vice-Consul,** *Enrique Mulder*, Plaza Elduayen. — **Lloyd's Agent,** *Manuel Bárcena y Franco.*

Steamers to *Corunna*, *Carril*, *Gijón*, and *Santander* twice weekly; to *Southampton* every fortnight (Royal Mail Steam Packet Co.; agent, E. Duran, cor. of Calle Príncipe and C. Velázquez Moreno); to *La Rochelle* and *Liverpool*, *Leixoes* (Oporto) and *Lisbon*, every fortnight (Pacific Steam Navigation Co.); to *Hamburg* and *Lisbon* weekly (Hamburg and S. America Steam Packet Co.); to *Bordeaux*, once or twice a month (Messageries Maritimes; Calle del Arenal 126); to *London* (p. xv). *Luggage:* each trunk from the steamer to the hotel or the rail. station up to 24 lbs., 50 c.; 50 lbs., 1 p.; 100 lbs., 1 p. 50 c.

Vigo, an important commercial town and naval harbour with 15,000 inhab., is picturesquely situated on the S.E. bank of the *Ría de Vigo*, which runs 18½ M. into the land, and on the slope of a hill, crowned by the ancient fortifications of the *Castillo de San Sebastián* (180 ft.; Pl. A, B, 3) and the *Castillo del Castro* (410 ft.; Pl. A, 3) and surrounded by higher mountains. It is much visited for its sea-bathing. At the beginning of the War of the Spanish Succession (Oct. 22nd, 1702) an Anglo-Dutch fleet under Admirals Rooke and Stanhope attacked the Spanish 'Silver Fleet' in the harbour of Vigo, captured much of the treasure, and sank many of the Spanish vessels.

Between the high-lying railway station (165 ft.) and the Old Town an extensive New Town has sprung up within the last ten years, with

the *Calle del Príncipe* (Pl. C, B, 3), the principal thoroughfare, the *Calle del Duque de la Victoria* (Pl. C, D, 2, 3), lower down the slope, and the *Calle del Arenal*, which extends to the E. from the Old Town to the coast. To the W. of the Calle del Arenal lies the *Paseo Público* (Pl. B, 2). The monuments of *Admiral Méndez Núñez* and of *J. Elduayen*, a minister of state who united with Cánovas in bringing Alfonso XII. to the throne, were executed by Querol in 1890 and 1896.

The OLD TOWN has narrow, winding streets, generally steep and paved with granite, and contains nothing of note. The *Calle Real*, now called *Calle de J. López Puigcerver*, ascending to the collegiate church of *Santa María* (Pl. 6; B, 2), was once the main street of Vigo. The fish-market *(Pescadería;* Pl. 7, B 2) presents a stirring picture while the fish are being sold and despatched. The continuation of the Calle Real leads to the *Playa de San Francisco*, the bathing-place (Pl. A, 2).

A walk round the *Castillo del Castro* (p. 183; no admission) is recommended in bright weather for the sake of the magnificent view.

Excursions. BY SAILING BOAT. To the *Islas de Cies (Insulae Siccae)*, at the mouth of the harbour. — BY CARRIAGE. 1. To the S.W. along the coast, viâ (1¼ M.) *Bouzos*, (5½ M.) *Oya*, and (12 M.) *Sabaris* to (13 M.) **Bayona** *(Fonda de la Palma)*, charmingly situated on the coast, with a Romanesque collegiate church of the 12th cent. and the *Castillo de Monte-real* (16th cent.). 2. To *Sampayo* (tolerable Fonda), on the Ría, about 12½ M. to the E.

FROM VIGO TO VALENÇA DO MINHO, 28 M., railway in 2¾ hrs. (fares 5 p. 45, 4 p. 10, 2 p. 50 c.; comp. p. 181). To (7½ M.) *Redondela* and (23 M.) *Guillarey*, see p. 183.

25 M. **Tuy** (*Fonda de Generosa Parada*, unpretending; no carriages at the station), the see of a bishop, with 2800 inhab., picturesquely situated on a hill rising over the Minho, was the Roman *Castellum Tude*. In the 8th cent. it was the capital of Witiza, King of the Visigoths, and was recaptured from the Moors by Alfonso VII. in the 12th century. In the wars between Castile and Portugal this strongly fortified place played a prominent part. The *Cathedral*, a sombre, fortress-like edifice of the 12th cent., was rebuilt in the 15-18th centuries. The portals are interesting. The Capilla de Santa Catalina (first on the right) contains a Descent from the Cross of the 18th century. The cloisters (14th cent.; restored) are not accessible.

The train crosses the Minho by an imposing bridge.

28 M. *Valença do Minho*, the Portuguese frontier-station, see p. 560.

FROM VIGO TO SANTIAGO, 66 M., railway in 4 hrs. (fares 12 p. 80, 9 p. 60, 5 p. 80 c.; comp. p. 181). To (7½ M.) *Redondela*, see p. 183. — 12½ M. *Arcade*; 16 M. *Figueirido*.

19½ M. **Pontevedra** (*Hot. Engracia*, Calle Andrés Murnais, pens. 7 p., good; *Hot. Mendez-Nuñez*, Calle de la Oliva 31; both adjoining the station), the capital of a province, is a prosperous

Geograph. Anstalt von Wagner & Debes, Leipzig

town of 8500 inhab., charmingly situated at the head of the *Ría de Pontevedra*, in the delta of the *Lerez*, *Alba*, and *Tomeza*. The Gothic church of *Santa María Mayor* has a façade of the 16th century. The former conventual church of *San Francisco* contains the tombs of Adm. Gómez Charino and his wife, in front of the high altar, to the right. In the *Alameda*, to the W. of the town, are the *Casa Consistorial*, the *Diputación Provincial*, and the ivy-clad ruins of the church of the convent of *Santo Domingo* (13th cent.), which was occupied by the French in 1809 and stormed by the peasants of the neighbourhood. The Alameda also affords a good distant view of the little port of *Marín* (steam-tramway 6-8 times daily in 1/2 hr., fare 35 c.; Brit. vice-consul). The church of *La Peregrina*, with slender towers, dates from the 18th century.

We traverse a picturesque and fertile district, with vineyards and fields of maize. 26 M. *Portela;* 31 1/2 M. *Portas*, on the *Umia*, a good fishing stream; 36 M. *Rubianes.* — 39 1/2 M. *Carril* (Brit. vice-consul); the small port lies 2/3 M. from the railway, on the beautiful *Bay of Arosa.* In the vicinity are the warm sulphur baths (up to 140° Fahr.) of *Caldas de Reyes* and *Caldas de Cuntis* and the popular sea-bathing resort of *Villagarcía* (Brit. vice-consul). — 45 1/2 M. *Catoira.* At (51 1/2 M.) *Cesures* (Pons Cæsaris) the *Ulla* is spanned by an imposing Roman bridge. 52 M. *Padrón*, the Roman *Iria Flavia*, at the confluence of the *Sar* and the Ulla. At (55 1/2 M.) *Esclavitud* is the pilgrimage-church of *Nuestra Señora de la Esclavitud*, formerly a widely known asylum for criminals. 59 1/2 M. *Osebe;* 64 M. *Casal.* We pass the lunatic asylum of *Conjo.*

66 M. *Cornes*, the station for *Santiago*, which lies about 2/3 M. off; omn. see below.

Santiago de Compostela. — **Hotels** (comp. p. xxiv). Hot. Suizo (Pl. a; C, 4), Plaza del Instituto; Hot. Vizcaino (Pl. b; B, 5), Calle de la Senra 8, pens. 6-8 p., omnibus (in 10 min.) 1 p. — **Cafés** (p. xxvii). *Café Suizo*, Rua Nueva 18; *C. Español*, Calle de las Huérfanas 15.

Post & Telegraph Office (p. xxiii), Plaza de los Literarios (Pl. B, C, 3). — **Despacho Central** (p. xix), Rua Nueva 46.

Baths. *Casa de Baños*, Calle de San Lorenzo, beyond Pl. A, 4.

Booksellers, Rua del Villar 16 and 48.

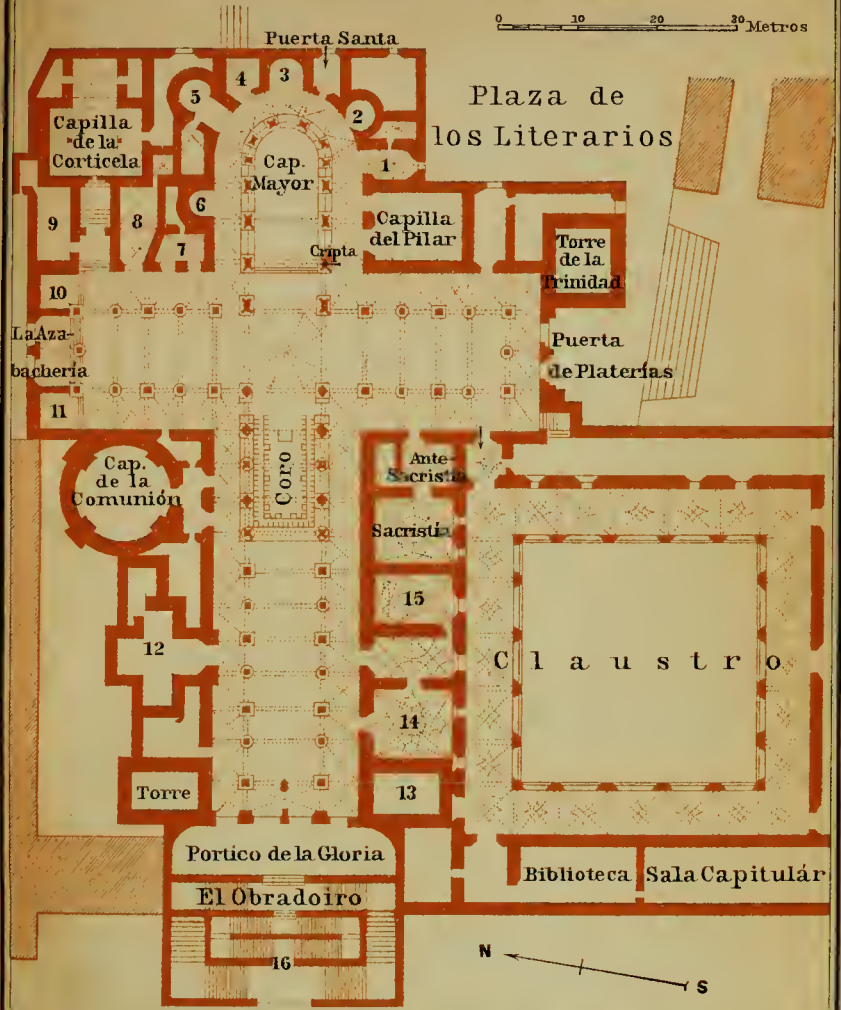
Santiago de Compostela (750 ft.), the see of a Metropolitan Archbishop, the seat of a university founded by Archbp. Fonseca in 1532, and formerly the capital of Galicia, is a town of 24,300 inhab., situated on a hilly plateau surrounded by mountains, on the slope of the *Monte Pedroso* and near the confluence of the *Sar* and the *Sarela.* The tradition that St. James the Greater, son of Zebedee, had preached the Gospel in Spain was vaguely current at least as early as the 4th cent., though it did not assume a definite form till three centuries later. According to another legend, not older than the 12th cent., the remains of the Apostle, after he had been beheaded in Judæa (Acts, xii. 2), were brought to Spain, where

their whereabouts was soon forgotten, till, in the 9th cent., a brilliant star pointed out the spot ('campus stellæ'), on the site of the present cathedral, to Bishop Theodomir of Iria. The name 'Compostela' is, however, older than the worship of the saint on this spot; not to mention that the derivation suggested by the legend is a philological impossibility. In spite of the opposition of other Spanish churches, especially that of Toledo, the belief in this patron-saint soon became so firmly grounded that he was frequently seen, clad in gleaming armour, helping the Christians in their battles with the Moors. The earliest sanctuary over the grave, said to have been erected by Alfonso I., was wholly destroyed by the Moors under Almansor in 997. After its re-erection the church acquired an extraordinary reputation, and thousands of pilgrims streamed to it every year. The vast number of pilgrims gave rise to the popular Spanish name for the Milky Way — *viz.* 'El Camino de Santiago'. Even now Santiago is one of the most frequented pilgrim-resorts in Christendom. It contains no fewer than 46 ecclesiastical edifices, with 288 altars, 114 bells, and 36 pious fraternities.

On the E. side of the Plaza Alfonso Doce (or *del Hospital;* Pl. B, 3), which is surrounded by imposing buildings (p. 189), rises the ***Cathedral** (Pl. B, 3), the most important monument of the early-Romanesque style in Spain (comp. p. xlvi). The building of the present church began in 1078 or 1082 under *Bishop Diego Primeiro Peláez*, was zealously furthered by the first archbishop, *Diego Segundo Gelmírez* (1100-1130), and went on during the whole of the 12th century. The consecration took place in 1211. The exterior underwent such sweeping alterations in the 16th and 18th cent., that its general aspect is now that of a picturesque baroque structure (comp. p. lv). — The ground-plan of the church is that of a Latin cross. The nave and aisles are intersected by an aisled transept, with a domed tower over the crossing; the choir has a semicircular ending, with an ambulatory and five chapels. The whole arrangement is so similar to that of St. Sernin of Toulouse, that it is impossible to doubt that it is due to French architects. The total length of the building is 308 ft., that of the transepts 207 ft.; the nave is 79 ft. high, the aisles 23 ft., the dome 108 ft. The building material is mainly granite.

The W. Façade, known as *El Obradoiro*, was erected by *Fernando Casas y Novoa* in 1738 and is in the most extravagant baroque style. The wide flight of steps in front of it, arranged in four sections, is admirably adapted for processional purposes. The huge gable is surmounted by a statue of St. James and flanked by two towers, each 230 ft. high and resting on Romanesque foundations. The portal is opened only for the passage of the very highest secular and ecclesiastical dignitaries. — The *Azabachería*, or N. Front of the transept, facing the Plaza de la Inmaculada, is a work of the insipid archaistic tendency of the second half of the

CATEDRAL DE SANTIAGO



1 Capilla de Monteagudo	5 Capilla de San Juan Apostol	11 Capilla de Santa Catalina
2 " " San Pedro	6 " " San Bartolomé	12 " del Cristo de Burgos
3 " del Salvadór ó del Rey de Francia	7 " " la Concepción	13 " del Alba
4 Capilla de Nuestra Señora la Blanca	8 " del Espíritu Santo	14 " de las Reliquias
	9 " de San Andrés	15 " de San Fernando
	10 " " San Fructuoso	16 Entrada de la Iglesia baja.

Geograph. Anstalt v. Wagner & Debes, Leipzig

18th cent.; its architect was *Ventura Rodríguez* (d. 1786). Between the middle windows of the principal stage is an allegorical figure of Faith; over the attic is a group representing Ordoño II. and Alfonso III. kneeling before St. James. — On the E. Side of the transept, towards the Plaza de los Literarios, is the *Puerta Santa*, a portal of the 18th cent., opened only in the year of jubilee. The statues with which it is adorned belonged to an earlier door, now destroyed; over the door are statues of SS. James, Athanasius, and Theodore. — The S. Front of the transept, the *Puerta de Platerías*, facing the Plazuela de las Platerías, dates back to the beginning of the 12th cent. (1116?). It has richly adorned portals and deeply recessed windows. In the spandrels of the two doorways are reliefs of the Temptation (left) and the Passion (right). On the wall above is Jesus Christ, surrounded by Apostles, Prophets, and Saints. Some of these figures are of still earlier date than the façade they now adorn (p. lvi). The *Torre de la Trinidad* (262 ft.), which rises to the right, is old only in its lower part; the upper stages were completed by Domingo Andrado in 1680 (ascent worth making in good weather). To the left runs the outer wall of the cloisters (p. 188), with picturesque turrets at the angles. — The upper part of the *Central Tower* dates from the 18th century.

The Interior of the cathedral is very impressive, especially when entered by the Puerta de Platerías (see above). The nave has a waggon vault and is separated from the aisles by pillars standing at small intervals. The aisles have quadripartite vaulting, and above them is a fine triforium-gallery, opening on the nave and running round the whole church. The most imposing view of the interior is obtained from the transept. The choir-stalls are by *Juan da Vila* (1606), the organs by *Manuel Sanz* and *Gregorio González* (1708-77). On the W. wall of the S. transept is an old relief of *St. James on Horseback*. Below the crossing hangs a huge censer *(el botafumeiro)*, about 6 ft. high, which is swung from side to side by an iron chain.

The *Capilla Mayor* stands immediately over the grave of the Apostle. The retablo of the high-altar, a tall erection of jasper, alabaster, and silver, with numerous figures, is an extravagant example of the Churrigueresque style (1672). The altar itself was made by *Figuera* in 1715 out of a mass of silver weighing 1100 lbs. The silver lamps and candelabra date from the 17th century. In a niche above the altar is a seated figure of St. James, freely adorned with silver, gold, and precious stones. To the right and left are two bronze pulpits, with gilt reliefs by *Juan Celma* (1563). — A side-staircase descends to the *Crypt*, containing the graves of the Apostle and two of his disciples. The silver shrine for the bones of the saint is modern.

The contents of the chapels fringing the apse and transept are mainly baroque sculptures and retablos. The most interesting monu-

ments are that of Diego de Castilla (1521), in the *Capilla de San Bartolomé* (Pl. 6), and those of Card. Pedro Varela (1574), Juan Mergalejo (1534), and Francisco Peña and his wife (14th cent.), in the *Capilla del Espíritu Santo* (Pl. 8).

The *Capilla de la Corticela*, said to date from the 10th cent., consists of nave and aisles, with a rectangular apse. Its Romanesque W. portal has shafts in the jambs and carved capitals. The vault of the chapel and the passage connecting it with the transept of the cathedral are modern.

In the *Cap. del Santo Cristo de Burgos* (Pl. 12) is the tomb of Archbp. Pedro Carrillo (d. 1667). The reliefs of the side-altar to the right in the *Cap. de San Fernando* (Pl. 15) represent scenes from the life and martyrdom of St. James (15-16th cent.). — The *Cap. de las Reliquias* (Pl. 14; open only at 9 a.m.) contains the tombs of Doña Berenguela (wife of Alfonso VI.), Ferdinand II. and Alfonso IX. of León, Juana de Castro (wife of Peter the Cruel), and other royalties. The baroque retablo, with figures of the Virtues, is by *Bernardo Cabrera* (1633).

Among the reliquaries and other valuables are the *Cruz de Alfonso Tercero*, similar to the Cruz de los Angeles at Oviedo, probably an old Moorish seal converted into a crucifix; *Chalice* and *Patten of St Rosendus* (15th cent.); *Reliquary*, with a thorn from the Crown of Thorns (15th cent.); silver-gilt *Custodia* by Juan de Arphe (1564; see p. lxiv); skull of *St. James the son of Alphaeus*, with a silver case in the form of a skull (14th cent.); phial of the Virgin's milk.

Immediately behind the W. portal (*El Obradoiro;* see p. 186) rises the so-called *Pórtico de la Gloria, completed by *Maestre Mateo* in 1188 after 20 years' work (p. lvi) and pronounced by Mr. Street 'one of the greatest glories of Christian art'.† This consists of a vestibule or porch, extending across the entire width of the nave and divided into three corresponding sections. It is roofed with quadripartite vaulting and adorned with the most elaborate sculpture. A superb double doorway, with numerous statues, opens on the nave, while smaller but equally ornate doorways lead into the aisles. On the shaft dividing the central doorway into two is a seated figure of St. James, holding the *bordon* or palmer's staff. The shaft itself is adorned with exquisitely delicate carving of the tree of Jesse. The main capital above the statue represents the Temptation in the Garden and Angels ministering to Christ. The shafts in the jambs of the main portal and the side-doorways are adorned with figures of Apostles and Major Prophets. In the tympanum of the central door is a seated figure of Our Lord, with upraised hands. Around him are the Evangelists and eight angels with the instruments of the Passion, while above are 42 figures of the worshipping elect. The archivolt shows figures of the 24 Elders of the Apocalypse. The general idea of the whole door-

† There is a plaster cast of this noble porch in South Kensington Museum.

way is the Appearance of Christ at the Last Judgment. Above the side-doors are representations of Purgatory (left) and Hell (right). Some traces of painting are still visible. At the back of the middle pillar of the main portal is a kneeling figure, supposed to be a portrait of Master Matthew himself.

The CLOISTERS *(Claustro)*, entered from the S. transept (near the Puerta de Platerías, p. 187), were built by Archbp. Fonseca in 1521-46 in the plateresque style, and are among the largest and most beautiful in Spain (p. liii). The walks are 115 ft. long and 19 ft. wide. — Adjoining the cloisters is the *Sala Capitular*, the walls of which are hung with tapestry. In the altar-recess are the Conversion of St. Paul and the Treachery of Judas, two small pictures ascribed to Murillo. The *botafumeiro* mentioned at p. 187 is kept here when not in use.

The *Iglesia Baja* (entr., Pl. 16), or lower church, under the Pórtico de la Gloria, dates from the 12th century. It consists of nave, transept, and apse, the last with recesses for five altars. The vaulting is supported by piers with clustered shafts.

In the PLAZA ALFONSO DOCE (Pl. B, 3; p. 186), adjoining the cathedral, is the *Archiepiscopal Palace*. — To the N. is the *Hospital Real*, founded in 1489 by the 'Catholic Kings' and erected in 1501-10 by Enrique de Egas (p. lii). The entrance and the two S. courts (in the Renaissance style) demand attention. The crossing-piers of the chapel are elaborately sculptured, and the fine screens are by Maestre Guillén (1556). — To the S.W. is the *Palacio Consistorial*, built by Archbp. Bartolomé Rajoy in 1766-72 and now occupied by the municipal and judicial authorities. In the central tympanum is a representation of the mythical battle of Clavijo (844), above which is an equestrian statue of St. James. — To the S. is the *Colegio de San Jerónimo*, now a normal school, with a portal of the 15-16th centuries.

In the Plaza de la Inmaculada (p. 186), opposite the N. transept of the cathedral, stands the convent of **San Martín Pinario** (Pl. B, 3), now a seminary. The façade of the convent was begun by *Mateo López* in 1590. The handsome patio and the church (to the N.E.) were completed by *Antonio González* in 1645. The most noticeable features in the latter are the choir-stalls by *Fernando de Prado* (1644) and the Altar of St. Scholastica, in the Capilla del Rosario (first on the right), with wood-carvings by *Ferreiro* (1737).

To the N.W. is the large convent of **San Francisco** (Pl. B, 2). It dates originally from the 12th cent., but both convent and church were wholly rebuilt in the 16-17th centuries. Above the church-door is a statue of St. Francis, by *Ferreiro*. In the gatehouse of the convent is the tomb of Cotolay, founder of the convent (13th cent.). The cloisters, dating mainly from 1613, incorporate a few fragments of the original structure.

The *Colegio Fonseca* (Pl. B, 3, 4), to the S. of the cathedral, was erected in 1544 and is now occupied by the medical faculty of the university. Its most interesting features are the Renaissance portal by Alava and the beautiful patio.

The Rua del Villar (Pl. B, 4), with arcades on the groundfloor of the houses, is the chief business-street of Santiago. — In the Rua Nueva (Pl. B, C, 4), which runs parallel with it, are the *Theatre* (1841) and the church of *Santa María Salomé*, founded by Archbp. Gelmírez in the 12th cent., with a Romanesque portal, a Gothic vestibule, and a 16th cent. belfry.

Not far off is the **University** (Pl. C, 4), built at the end of the 18th cent. by *José Manchado* (p. lv). It contains good scientific collections and a fair library. To the N. lies the *Market* (*Plaza de Abastos*, Pl. C, 3), which should be visited on Thursday.

In the *Alameda* (Pl. A, B, 4, 5) are the monuments of *Admiral Méndez Núñez*, by Juan Sanmartín y Serna (1885), and of *Manuel Ventura Figueroa* (d. 1873), a learned theologian of Galicia, by Francisco Vidal (1899). The old convent of *San Clemente*, behind the latter monument, is now a veterinary college.

Not far from this point is the church of *Santa Susana* (Pl. A, 4), dating from 1105 and situated in the so-called *Herradura*, which commands a fine view to the E. of the cathedral and the town.

San Lorenzo, lying in an oak-grove, 1¼ M. to the W. of Santiago, in the Barrio de San Lorenzo de Afuera (comp. Pl. A, 3), dates from 1216 and is now the private property of the Dukes of Medina-Torres (Terra Nova), and therefore seldom accessible. It contains a Renaissance altar of Carrara marble, an Italian work of 1525, and handsome Renaissance monuments (p. lxi). The decorative boxwood figures of the cloisters (monograms, escutcheons, crosses, etc.) date from the beginning of the 18th century. — The church of *Santa María de Sar*, in the Barrio de Sar (comp. Pl. D, 5, 6), of the 12th cent., has a partly preserved cloister and is supposed to be the work of *Maestre Mateo* (p. 188).

The Environs of the town are very picturesque. Excursions may be made to the *Monte Pedroso* (2410 ft.), *Monte Altamira*, *Pico Sacro*, and *Monte Santa Marina*, all affording good views. Some kind of a guide is necessary.

From Santiago to Corunna, see p. 181; office of the steam-omnibus, Plaza de la Peña (Pl. C, 2); of the diligence (La Ferrocarrilana), cor. of Calle Huérfanas and Calle Senra (Pl. B, 4, 5); seats must be taken in advance.

III. ARAGON AND NAVARRE.

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While the parts of N. Spain described in Section I of this Handbook show a distinctly 'European' character, the traveller who visits *Navarre* and *Aragón* is met at once by the features of a 'semi-African' landscape. Such are the waterless and treeless deserts, coloured like the ashes of a volcano; the grey mountain-torrents; the beautiful oases in the depths of the valleys; the parched villages; the snow-clad peaks that look down on this chequered landscape and visit it with frequent tempests and thunder-storms. No more startling contrast can be imagined than that between the luxuriant vegetation of Catalonia, on the seaward side of the coast-range, and the thirsty acres of Aragón and S. Navarre, where it used to be said that it was easier for the people to mix their mortar with wine than with the hardly won water of the few scanty rivulets. On the one side, large and prosperous seaports, the hum of industry and trade, the cheerful life of the man in touch with the main stream of human affairs; on the other, loneliness, isolated towns in widely separated oases, exclusiveness, melancholy, bigotry, and poverty. The versatile Catalonian is partly Greek and partly Roman; the Aragonese is an Iberian *pur sang*, the veritable descendant of the fanatic defenders of Numantia and Calahorra. In no district of Spain has the worship of the *Virgen del Pilar* (p. 205) taken root so deeply as in Aragón. Her image is in every hut and hangs in gold or silver round everyone's neck; she was the mighty *Capitana*, under whose protection Saragossa placed herself in the troublous times of 1808-9 (p. 202).

The former kingdoms of *Navarra* and *Aragón*† occupy together the basin of the Ebro, extending from the *Conchas* (p. 215) on the W. to the much more copious *Segre* and the Catalonian frontier on the E. The S. province of Teruel alone partakes of the nature of the Castiliau plateau; and its waters gravitate towards Valencia, a city that was long connected with Aragón.

Like the Castilian plateau (p. 4), the basin of the Ebro is to be regarded as the bed of an inland sea of the tertiary epoch, which, however, in this case, has sunk below the level of its surroundings. Its average height above sea-level is 650-820 ft. The ground consists mainly of subaqueous tertiary formations, such as marl, gypsum, clay, and unstratified deposits. All of these deposits, and especially the gypsum and marl, contain large quantities of salt. Trees and shrubs do not flourish; and even heath-plants grow in sparse and scattered tufts. The few rivulets that intersect these deserts contain brackish water. The only habitable districts are those in which the salt has been sucked from the soil by the larger rivers. In these oases, notably in the alluvial plain, about 5 M. broad, above and below Saragossa, however, almonds, olives, figs, and other fruit-trees flonrish, and mauy districts yield an excellent wine. Like the Nile, the Ebro is accompanied by a canal on either bank: on the left bank, the *Canal de Tauste* (p. 210), on the right bank the much more important *Canal Imperial* which extends from Tudela (p. 211) to Fuentes de Ebro (p. 217), a distance of 54½ M. The Canal Imperial, begun under Charies V., was originally intended to be navigable, but it was never finished and is now almost exclusively used for supplying water-power to factories and for irrigation-purposes.

The N. part of the province of Huesca is occupied by the mountainous districts of Ribagorza and Sobrarbe. RIBAGORZA is the home of the so-called *Cristianos Viejos y Rancios*, those genuine Aragonese of the old stock, who, in league with the Catalonians and Valencians, once conquered Naples and Sicily and made their name the terror of the Mediterranean. SOBRARBE shares with Asturias (comp. p. 168) the glory of being one of the points of vantage from which the liberation of Spain from the Moslems was accomplished. On the N. the central crest of the Pyrenees falls within this region, culminating in the granite mass of the *Maladetta (Pic de Néthou*, 11,168 ft.) and, more to the W., in the *Mont Perdu* (10,995 ft.), which belongs to the limestone zone. A little to the S. runs the *Sierra de la Peña*, culminating in the *Peña de Oroël* (5770 ft.) and containing in the convent of *San Juan de la Peña* the resting place of the oldest line of the rulers of Aragón. An equal interval separates this range

† NAVARRE consists of the single province of *Navarra* (4055 sq. M.; pop. 307,670). ARAGÓN embraces the provinces of *Zaragoza* (6725 sq. M.; pop. 421,850), *Huesca* (5847 sq. M.; pop. 244,860), and *Teruel* (5722 sq. M.; pop. 246,000).

from the *Sierra de Peña de Santo Domingo*, which is prolonged towards the E. by the *Sierra de Guara*. These last two ranges are broken by the *Gállego*, which flows into the Ebro at Saragossa, while the *Aragón*, which lends its name to the kingdom, skirts the W. side of the Sierra de la Peña and joins the Ebro at Alfaro (p. 212).

The W. Pyrenees, on the slopes of which stretches NAVARRE, are not so lofty, their highest peaks attaining the height of about 5000 ft. The rivers, with the exception of the Bidassoa (p. 8), all run from N. to S. to join the Ebro. *Pampeluna*, the capital, is situated in a treeless plain; but the lower valley of the *Arga* is distinguished for luxuriant fertility. The Navarrese are descendants of the ancient Basques and Visigoths, but have long adopted the Castilian language.

The COSTUME of the men of Aragon is picturesqne and peculiar, though that of the women is less striking. The men wear short black velvet breeches, open at the knees, slashed at the sides, adorned with innumerable buttons, and showing white drawers below. The stockings and *alpargatas* (hempen sandals) are black. The body is encased in a black velvet jacket, with slashed and many-buttoned sleeves, while round the waist is worn the *faja*, a broad and gaily coloured sash, the folds of which serve as pockets. The usual headgear is a narrow silken kerchief, leaving the top of the head exposed. The *Navarros*, on the other hand, though less frequently in the 'Ribera' (on the Ebro) than in the 'Montaña' (to the N.), prefer the *boina* of the Basques (p. 3), here usually called *chapela* ('cap'). In the colder season every one is gracefully enveloped in the folds of his *manta*, the favourite hues of which are blue and white.

Nothing in the history of Aragón is more remarkable than the so-called *Fueros de Sobrarbe*, the Magna Charta of the Aragonese nobles, which carefully safeguarded all their privileges and reduced the power of the crown to a shadow. A special official named *El Justicia* was appointed as guardian of these rights; and an appeal lay to him from anyone who felt himself aggrieved by an act of the king. Among the provisions of these fueros were the following:

Nos que valemos tanto como vos y podemos mas que vos, os elijimos rey con tal que gardareis nuestros fueros y libertades, y entre vos y nos un que manda mas que vos; si no, no!

(We, who count for as much as you and have more power than you, we elect you as king in order that you may guard our privileges and liberties, and also one between you and us, who has more authority than you. If not, not!)

Que siempre que el rey quebrantasse sus fueros, pudiessen eligir otro rey, encora que sea pagano.

(If the king should ever break the fueros, they shall have the right to elect another king, even if he were a pagan.)

All the kings of Aragón, including Charles V. and Philip II., swore to observe the fueros, though breaches of the oath were not unknown. The *Rey Monje*, associated for ever with the 'Bell of Huesca' (p. 216), executed his rebellious nobles without troubling himself about process of law. In 1348 *Pedro IV.*, surnamed *El del Puñal* ('he of the dagger'), cut to pieces with his dagger the parchment incorporating the *Unión*, an alliance of the nobles involving the right of rebellion against the king. In his haste he wounded his own hand with his dagger and contemptuously exclaimed: *tal fuero sangre de rey había de costar* ('such a charter must needs cost a king's blood'). In 1591 the minister *Antonio Pérez* fled to Saragossa to appeal to the justiciary *Juan Lanuza;* but Philip II. sent troops to the city and executed the justiciary in the open market-place. This was followed by a 'reign of terror', in which even to cry out 'libertad' was to risk the penalty of death. The seat of power had wholly shifted with the lapse of time, and in 1707 Philip V. formally abrogated the fueros. In Saragossa the last defenders of the privileges are commemorated by names like the Calle de Lanuza and the Plaza del Justicia.

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16. From Madrid to Saragossa.

212 M. Railway (*Ferrocarriles de Madrid á Zaragoza y Alicante*) in 7½ hrs. by the 'train de luxe' and the express train (1st class carriages only, with high extra charge; dining and sleeping cars); ordinary train in 10½-13¼ hrs. (fares 40 p. 95, 31 p. 75, 19 p. 45 c.). Trains start in Madrid at the *Estación del Mediodía* (p. 50), in Saragossa at *Zaragoza-Sepulcro*, and in Barcelona at the *Estación de Francia* (p. 229). — Railway Restaurants at *Guadalajara*, *Ariza*, *Casetas*, and *Saragossa*. — The scenery on this line is much finer than on the main line from Madrid to Burgos viâ Medina del Campo (RR. 6, 1). The greater part of the journey is within Castile. Aragón is entered beyond Medinaceli (p. 197).

Madrid, see p. 50. — The train sweeps round the high S.E. quarters of the city. — 4½ M. *Vallecas*, which affords an extensive view of the plateau of Castile. To the S. rises the *Punto* (p. 306); to the E. the blunted cone of the *Cerro de Almodóvar*. — 7 M. *Vicálvaro*, in a dreary district with quarries. To the left are seen the Guadarrama Mts. — At (12 M.) *San Fernando*, a royal demesne, the train crosses the *Jarama* (p. 124), which descends from the N.

14½ M. *Torrejón de Ardoz*, surrounded by walls, whence a diligence plies in summer to (21 M.) the baths of *Loeches* (2130 ft.). To the right, at the foot of a ridge, flows the *Henares*, a feeder of the Jarama. We soon reach the green plain of —

21 M. **Alcalá de Henares** (2015 ft.; *Fonda Hidalgo*, Plaza Mayor), the Roman *Complutum*† and the Moorish *al-Kalah* ('the castle'), is

† The curate in 'Don Quixote' refers to it as the great *Compluto*.

an ancient town with 11,200 inhabitants. It was the birthplace of Cervantes and of Catharine of Aragon, the first wife of Henry VIII. of England. The famous university, founded in 1510 by Cardinal Ximénez (p. lxi), rivalled that of Salamanca, and at one period is said to have been attended by as many as 12,000 students; in 1836, however, it was removed to Madrid. In 1514-17 the first larger *Polyglot Bible*, known as the 'Biblia Complutensis', with Hebrew, Latin, Greek, and Chaldean text, was produced here by order of Cardinal Ximénez.

The seat of the university was the *Colegio de San Ildefonso*, in the Plaza Mayor. This imposing building, with three large courts, an amphitheatre *(Paraninfo)* richly decorated in the Mudejar style, and a chapel containing a magnificent reja, was erected in the 16th cent. by Pedro Gumiel and Rodrigo Gil de Ontañón. In the church of *Santa María*, also in the Plaza Mayor, Miguel Cervantes was baptized on Oct. 9th, 1547. A house in a narrow street near the station, with an inscription, is said to be the house in which he was born. — In the S.W. quarter of the town is the former *Palace of the Archbishops of Toledo*, a fine edifice by Covarrubias (p. liii), with large courts, staircases, and wooden ceilings in the Mudejar style. It is now occupied by the *Archivo Histórico*, containing a part of the archives from Toledo, Simancas (p. 42), and other places. Near it is the collegiate church, called *La Magistral*, which is in the Gothic style, but has been freely modernized; it contains the marble monument of Card. Ximénez (d. at Roa in 1517), by Domenico Fancelli of Florence and Bartolomé Ordóñez (p. lxi), formerly in the university chapel, and, in front of the Capilla Mayor, a fine reja by Juan Francés.

Beyond Alcalá the railway traverses a pleasant region, watered by streams descending from the Guadarrama Mts. 25½ M. *Meco*. The names of the villages betoken the former presence of the Moors. — 28½ M. *Azuqueca*.

35½ M. **Guadalajara** (2105 ft.; *Fonda del Norte; Rail. Restaurant*), a city with 11,000 inhab., on the left bank of the Henares, is the capital of a province and the seat of a technical academy. It was the *Wad-al-Hadjarah* ('valley of stones') of the Moors, and was taken from them by *Alvar Yáñez de Minaya*, the companion-in-arms of the Cid. The bridge over the river is built on Roman foundations. The *Aqueduct* approaching the city from the hill to the E. is also said to be of Roman origin. The church of *Santa María* contains the image of the 'Virgen de las Batallas', which Alfonso VI. carried about with him in his campaigns against the Moors. In the church of *San Ginés* is the monument of Pedro Hurtado de Mendoza and his wife. The large *Palace of the Duques del Infantado was built in 1461 in the Mudejar style for the Marqués Diego Hurtado de Mendoza by *Juan* and *Enrique Guas* (p. l). Cardinal Pedro González de Mendoza (p. 129) died here in 1495. The picturesque

courtyard (p. xlix) is surrounded by two stories of arcades with elaborate sculptures. The *Sala de los Linajes* ('genealogies'), now a storehouse, has a gilded artesonado ceiling. The azulejos, chimney-pieces, etc., of 1560, and the fine veranda, are still interesting in spite of their dilapidation (comp. p. lxxvi). The neighbouring *Palacio Cogolludo* is in the Mudejar style also.

From Guadalajara diligences run daily to *Cuenca* (p. 307; 9 hrs.) and to *Trillo* (4 hrs.), a watering-place on the Tagus, with sulphur-springs.

As the train proceeds, we approach the peaks of the Guadarrama range, with the *Cerro de la Cebollera* (6980 ft.). The Henares forms the E. boundary of the great central plateau of Castile and Aragón, the red clay margin of which rises steeply from the river, often washed out and deeply furrowed.

41 M. *Fontanar*, amid olive-groves and vineyards. Farther on are large fields of grain. — 43 M. *Yunquera.* — 49 M. *Humanes.* — We cross the Henares and its affluents (*Sorbe*, *Albendiego*, etc.) several times. The vine is much cultivated. — 57 M. *Espinosa de Henares*, 3 M. to the N. of which lies *Cogolludo*, with a palace of the Medinaceli (p. lv).

65 M. *Jadraque* (2590 ft.), a small town with 1600 inhabitants. In the distance, on a hill to the right, is seen the castle of the Duke of Osuna. — The train enters a desolate region of red lime-stone. — 72 M. *Matillas.* — At (76½ M.) *Baides* the train begins to ascend towards the plateau separating the valley of the Ebro from the basin of the Henares. Three tunnels penetrate the barren hills, which rise in step-like stages. Beyond this passage we enter a grain-growing district, almost destitute of trees.

87 M. **Sigüenza** (3220 ft.; *Hotel de la Estación*), an old town and bishop's see, with 4600 inhab., lies on the left bank of the Henares. It preserves the name of the ancient *Segontia*, which lay 2 M. to the N.E., on the site of the present *Villa Vieja.* The highest point of the city is occupied by the massive *Alcázar*, now the bishop's palace. — The *Cathedral, in the Plaza Mayor, dates from the 11-13th cent. and is one of the most important examples of the late-Romanesque style. The W. façade is flanked by two massive embattled towers, between which, on the main doorway, is a medallion representing the investiture of St. Ildefonso with the chasuble (*casulla;* p. 138). The arcades of the interior are borne by 24 piers, each surrounded by 20 slender engaged shafts. The best of the fine stained-glass windows is the superb rose-window in the S. transept. The choir contains a good *Sillería* (1490), and the *Trascoro* (1685) is richly adorned with marble. The high-altar was erected by Bishop Mateo of Burgos in 1653; the ambulatory belongs to a later period. In the N. transept is the *Capilla de Santa Librada*, the tutelar of the town, containing the saint's tomb and some old Italian paintings (p. lxxviii). The dark *Capilla de San Marcos* contains an interesting triptych of the 15th century. The banners in the *Capilla de Santa*

Catalina were captured from the English in 1589. The other treasures of the church include the pulpit, some interesting monuments (p. lviii), screens, and, in the sacristy (p. lxii; 'Sagrario'), tapestry, ecclesiastical vessels, etc. The late-Gothic *Cloisters* were finished by Card. Bernardo Carvajal in 1507.

The altar-piece of the Romanesque church of *San Vicente* is a Virgin by *Morales*. The *Colegio de San Jerónimo* contains the tombs of the Medinaceli and a classical court.

The railway now runs through a flat and barren valley to (90½ M.) *Alcuneza*, on the Henares. — 97 M. *Torralba*.

From Torralba to Soria, 58 M., railway in 4 hrs. (one train daily; fares 12 p. 45. 8 p. 50, 5 p. 10 c.). — The chief intermediate stations are *Coscurita* (p. 27), the junction of the railway from Ariza to Valladolid (see below), and *Almazán* (p. 27). — **Soria** (3465 ft.; *Fonda del Comercio*, pens. 5 p.), situated on a bleak plateau on the right bank of the *Douro*, is a mediæval-looking town of 7000 inbab. and the capital of a province. It possesses several Romanesque churcbes, including *San Juan del Duero* (13th cent.), which has fine cloisters. On a hill about 4½ M. to the N., at the confluence of the *Tera* with the Douro and near the present *Garray*, lay the small town of *Numantia*, celebrated for its long and heroic struggles with the Romans. It was not till B.C. 133 that the consul P. Cornelius Scipio Æmilianus succeeded in taking and destroying it. Excavations undertaken in 1905 have revealed the remains of the burned town beneath a Roman settlement of later date. An obelisk, 55 ft. in height, now indicates the site. — Diligence from Soria to *Castejón* (p. 211) and *Calahorra* (p. 213).

Our line ascends gradually to the *Sierra Ministra*, the watershed between the Henares and the *Jalón*, which flows to the N. to the Ebro. It reaches its highest point (3670 ft. above the sea, 1540 ft. above Madrid) in the tunnel of *Horna*, whence it descends to Saragossa, at first following the Jalón.

103 M. *Salinas de Medinaceli.* — **Medinaceli** (3805 ft.) was an important Moorish fortress in the middle ages, intended to check the advance of the Spaniards from the N. It lies high above the railway to the left, and contains the tombs of the celebrated ducal family of *Medinaceli*. Celi is probably an ancient Iberian name. The only relic of the Roman town is an arch with three openings, apparently dating from the 1st cent. after Christ. — The line now traverses a picturesque rocky region and threads several tunnels. Remains of old castles remind us that this was once the highway between Castile and the plain of the Ebro. — 113 M. *Arcos de Medinaceli.* The geological formation here consists of red argillaceous slate overlain by white limestone and gypsum, the combinations being often very grotesque. — 119 M. *Santa María de Huerta.* The monastery here contains a fine Gothic refectory and cloisters with interesting relief-heads in the plateresque style, partially ascribed to Berruguete. — Farther on the scene is one of mountain-desolation, destitute of vegetation except at the bottom of the valley, near the river. The train crosses the frontier of the old kingdom of Aragón.

127½ M. **Ariza** *(Rail. Restaurant)*, the junction of a railway to Almazán (see above) and Valladolid (p. 27 carriages changed). The

little town, which is commanded by a ruined castle, lies in the midst of a wilderness of reddish-brown rocks, where even the water of the Jalón has a reddish hue. Amid the rocks are numerous *cuevas* or cave-dwellings of the pre-Moorish period. — 133 M. *Cetina.*

136 M. **Alhama** (2125 ft.; *Gran Hotel*), a frequented watering-place, with warm springs (75-92° Fahr.) which were known to the Romans as the *Aquae Bilbilitanae.* The present name (*al-Hammah*, the hot well) was given to it by the Moors. Near the springs opens a huge gorge, through which the Jalón flows.

About 11 M. to the S. of Alhama (carr. there and back in 5 hrs.) lies the **Monasterio de Piedra**, a Cistercian abbey founded by monks from Poblet (p. 269) in 1194. It was reconstructed in the 17th cent., but is now a ruin. The early-Gothic church and cloisters date from the 13th century. The monastery is situated in the midst of fine scenery, in a luxuriant huerta with 12 beautiful waterfalls formed by the *Piedra* (one 144 ft. high), curious caves, etc. The excursion is generally made from Saragossa; return-tickets are issued at the Estación de Madrid (42 p. 75, 37 p. 15 c.) including the drive from Alhama and back, and board and lodging at the Hospedería del Monasterio.

The train penetrates the rocks of the Jalón gorge by tunnels. — 139 M. *Bubierca*, with a church on a lofty slate rock under which the railway tunnels. We cross the Jalón. The valley is well cultivated and contains many fruit and walnut trees.

144 M. *Ateca*, an old town with 3100 inhab. and a castle which the Cid captured in 1073. The towers of the parish-church are in the Moorish style. — The valley expands, and the vineyards become more numerous. We cross the *Manubles.* — 148 M. *Terrer.* Farther on the train crosses the *Jiloca.*

157½ M. **Calatayud** (1710 ft.; *Fonda del Centro*), a town with 9600 inhab., picturesquely situated ⅔ M. to the left of the railway in the valley of the Jalón, is overlooked by a castle ('Castle of Ayub') built by the Moors in the 8th century. Alfonso I. of Aragón took Calatayud from the Moors in 1119. The collegiate church of *Santa María*, originally a mosque, has a fine Renaissance portal, by Juan de Talavera and Etienne Veray (1528; p. lxvi), and a lofty octagonal tower, surmounted by an eagle. The beautiful pavement of the interior, dating from 1639, is made of 'claraboya', a marble resembling that of Paros. The church of *Santo Sepulcro*, also a 'colegiata', was built in 1141 and restored in 1613. It was once the chief Spanish church of the Templars. Among other notable buildings are *San Pedro Mártir* (with a Moorish tower and 'azulejos' in the choir), *San Martín*, the *Dominican Convent* (with its fine patio), and the octagonal tower of *San Andrés.* — Among the cave-dwellings of the environs those of the *Morería* and on the *Camino de la Soledad* repay a visit (with guide).

The ancient town of **Bilbilis**, founded by Italic colonists, lay near *Bambola*, 2 M. to the E. of Calatayud, on the military road from Mérida to Saragossa. It was the birthplace of the poet *Martial* and was noted for its armourers, goldsmiths, iron-mines, and horse-breeding, the last an industry that flourished throughout the whole of N.E. Spain.

FROM CALATAYUD TO SAGUNTO, 167 M., railway in 9½ hrs. (one train daily; fares 29 p. 45, 22 p. 10, 13 p. 30 c.); there is also a local train to Teruel. — The line ascends the right bank of the *Giloca*. 3 M. *Paracuellos de Giloca;* 6 M. *Maluenda Velilla*, with three parish-churches and six deities; 8 M. *Morata de Giloca;* 10½ M. *Fuentes de Giloca*, near which are numerous gypsum and marble quarries; 14½ M. *Villafeliche*, situated between two hills, with the remains of a Moorish mosque; 17 M. *Murero*, at the foot of the Romeral. — 21½ M. **Daroca** (*Ruejo*, *Aurora*, poor), a district town with 3600 inhab., picturesquely situated on the slope of the *Punta de Almenara*, in a deep gorge of the Giloca, dates back to Celtiberian times. After a prosperous period under Moorish dominion, it was annexed to Aragón in 1121, in consequence of a battle won here by Alfonso I. The town-walls (nearly 2 M. long), with 114 towers and a fort built in the rock (*Kalat Daruka*), were constructed by the Moors. A tunnel (*la Mina de Daroca*), 21 ft. high and about 760 yds. long, constructed in the 16th cent., serves to lead off the waters which previously used to flood the town. The most noteworthy of the six churches is the Gothic collegiate-church of *Santa María*, which dates from the 13th cent. but was restored in the 16th. — 28 M. *Báguena*, in a fine vega; near it are the ruins of a fortress destroyed by Peter the Cruel of Castile in 1363. — Beyond (32½ M.) *Luco* we cross the *Navarrete*. — 37½ M. *Calamocha*, in a wide plain; on a height rises the Ermita de Santa Bárbara. — 42 M. *Caminreal*, on the Río Rija, is intersected by the road from Saragossa to Valencia; near it are the high-lying Ermita de San Cristóbal and numerous factories of alpargatas (p. 193). 46 M. *Monreal del Campo;* 62 M. *Santa Eulalia del Campo;* 71 M. *Cella*.

81½ M. **Teruel** (*Fonda Turia*), with 10,797 inhab., is the capital of the most S. province in the kingdom of Aragón. This town, surrounded by mediæval walls and gates, lies on the left bank of the *Guadalaviar* (p. 289). Among its objects of interest are an imposing *Aqueduct*, constructed in 1537-58; a *Cathedral* of the 16th cent.; and a bronze statue, by C. Palao (1902), of the monk and Aragonese statesman *Pérez de Aronda* (1346-1428). In the church of *San Pedro* visitors are shown the mummified bodies of the 'Lovers of Teruel' (13th cent.; comp. p. 104), whose touching story has been told by Juan Yagüe de Salas (1619) and other poets.

The whole landscape bears the character of steppes. 93 M. *El Puerto de Escandón;* 98 M. *Pueblo de Valverde;* 107 M. *Sarrión*. We proceed to the N. across the *Mijares* to (110½ M.) *Mora de Rubielos* and (113 M.) *Rubielos de Mora*, beyond which we again cross the Mijares. The line crosses the frontier of the former kingdom of Valencia and reaches the fissured plateau of (120½ M.) *Barracas*, with a view extending E. as far as the sea; to the E. rises the rocky cone of the *Monte Pino*, to the W. is the mountain-labyrinth of the *Peña Escabia*. — 125½ M. *Begís-Torás*, 135 M. *Caudiel*, 139 M. *Jérica*, picturesquely situated on the *Palancia* and on the N. slope of a steep limestone hill, on the top of which are the ruins of a Moorish castle, captured by Jaime I. in 1235; the keep is about 100 ft. high. To the left is the *Sierra de Espina*, with its prolongation the *Sierra de Espadán*, enclosing the valley of the Palancia on the N.E. — We descend the fertile valley of the Palancia. 144 M. *Navajas*. — 148 M. **Segorbe**, see p. 287. — Thence we proceed viâ (151½ M.) *Soneja*, (156 M.) *Algar*, (158½ M.) *Algimia*, (161½ M.) *Estivella*, and (164 M.) *Gilet* to (167 M.) *Sagunto*, see p. 286.

As the train proceeds, we have a good retrospect of Calatayud, which is seen, as it were, in profile. — The engineering difficulties encountered between Calatayud and Paracuellos have necessitated the construction of eight bridges (chiefly over the deep bed of the Jalón), seven tunnels, and numerous cuttings. The tunnels penetrate portions of the *Sierra de Vicor*, the imposing rocky walls of which are often curiously serrated. The vegetation of the valley increases in luxuriance.

160 M. *Paracuellos de la Ribera*, with numerous olive-groves, is famed for its peaches. The mountain-slopes are here converted into terraces *(graderías)*. The village (right), with its church, lies to the N. and is not visible till we leave the station. Good retrospect of the peaks of the Sierra de Vicor. — 164 M. *Morés*, with a ruined castle. The train crosses the Jalón several times. The hills again open out somewhat. Many *norias*, or iron water-wheels for irrigation, are seen.

169½ M. *Morata*, with vineyards and a convent. — The train threads several more tunnels and crosses the Jalón. To the left lies (174½ M.) *Ricla*, with an octagonal tower and some cave-dwellings. — The valley expands. Another interesting retrospect is obtained of the Sierra de Vicor.

To the left opens the *Llano de Plasencia*, a waterless, saline expanse of marl, dominated by the Sierra de Moncayo (p. 210), which extends on the N. to the Ebro. Following the fertile valley of the Jalón we reach (177½ M.) *Calatorao*, a Moorish fortress on Roman foundations. — 180½ M. *Salillas*, with cave-dwellings.

184 M. *Epila*. The village, the birthplace of *Pedro Arbues* (p. 204), lies ⅔ M. to the E., at the base of a light-grey range of hills belonging to the *Sierra de la Muela*. At the foot of a spur of this bluff, which bears the ruins of the Moorish castle of *Rota*, lies (186½ M.) *Rueda*. — 190½ M. *Plasencia de Jalón*. The green river valley with the bleak mountains to the N. form an excellent example of the scenery in the valley of the Ebro (p. 192). — At (195½ M.) *Grisén* the railway turns to the S.E. into the valley of the Ebro, crossing the *Canal Imperial* (p. 210) and then the Jalón.

203½ M. **Casetas** *(Railway Restaurant)*, where passengers for Miranda and Pampeluna (R. 18) change carriages. The two lines now run parallel down the Ebro to (212 M.) *Saragossa*.

17. Saragossa.

Railway Stations. 1. *Estación del Sepulcro* or *de Madrid* (Pl. A, 3; restaurant), in the W. part of the town, for the trains to Madrid (R. 16) and for the line to Barcelona viâ Reus (RR. 20, 25a). — 2. *Estación del Arrabal* or *del Norte* (Pl. E, 1; restaurant), on the left bank of the Ebro, for the lines viâ Castejón to Miranda de Ebro and to Pampeluna and Alsasua (R. 18) and for the line to Barcelona viâ Lérida (RR. 19, 23). These two stations are connected by a loop-line. — 3. *Estación de Cariñena* (Pl. A, 4; p. 209), in the S.W. part of the town. — Despacho Central (comp. p. xix) at the Hotel Cuatro Naciones, Calle de Don Jaime Primero. *Omnibus General* from and to all trains (50 c., each trunk 50 c.).

Hotels (comp. p. xxiv). *Hotel de las Cuatro Naciones y del Universo (Pl. a; D, 3), Calle de Don Jaime Primero 52, in the centre of the town, R. 3, B. 1, déj. 3½. D. 4, pens. 10-12 p.; *Hot. de Europa (Pl. b; D, 3), Plaza de la Constitución 8, R. 2½-4½, B. 1, déj. 3, D. 4. pens. 10-12 p.; Gran Hotel y Restaurant Continental (Pl. c; C, 3), Calle de Coso 52 (1st floor), opposite the N.W. corner of the Calle Alfonso Primero, pens. 7-12½ p. — Elias Cequiel, Calle Alfonso Primero 24, pens. from 6 p.; Fonda de España, Calle de San Miguel 7 (Pl. D, 3, 4); Lion d'Or (Pl. d; D 3),

ZARAGOZA
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Metros
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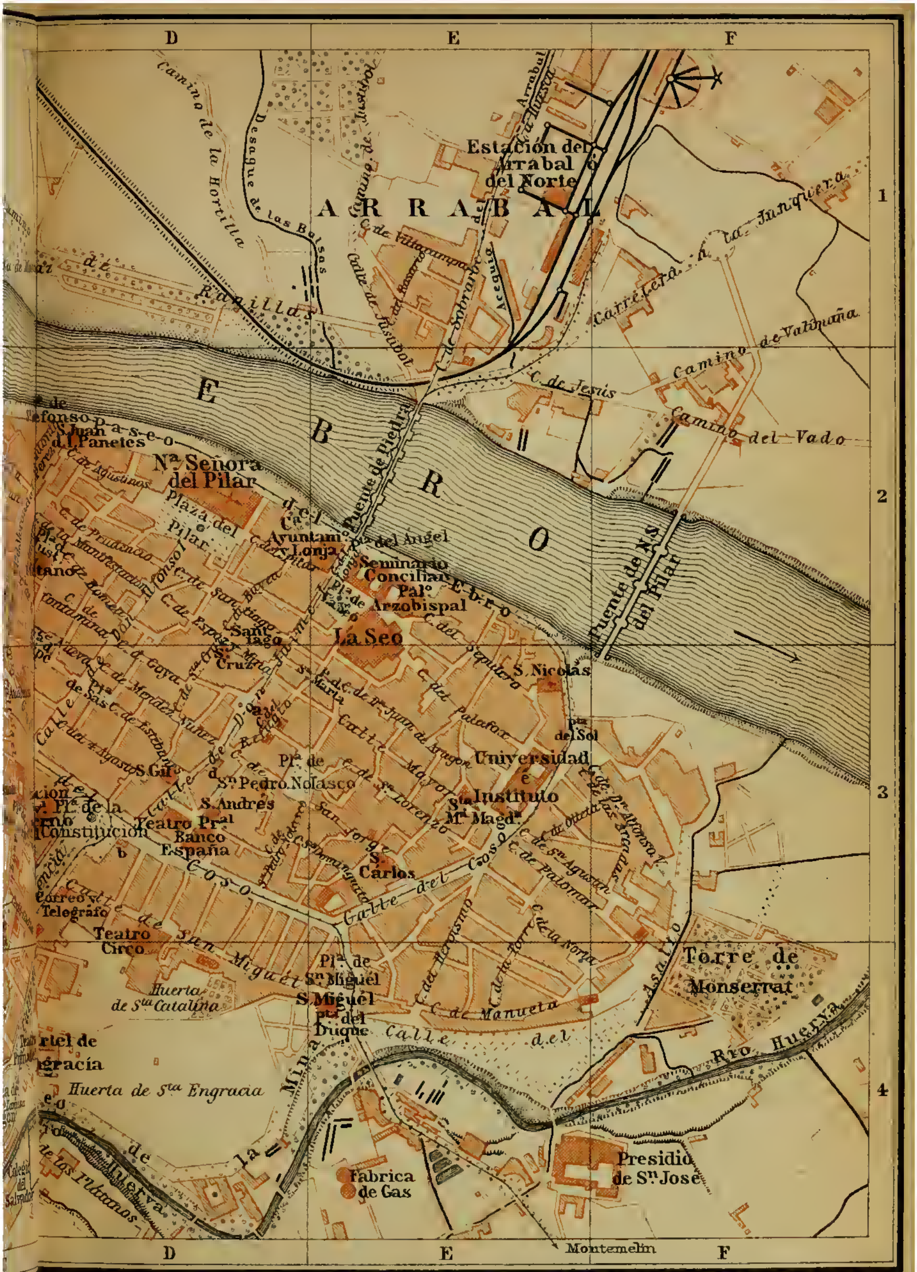
Camino
Arboleda de Macan
Camino de Monzalbarba
Viveros
Paseo del Ebro
Pta de D. Sancho
Calle del 29 Setiembre
Ferrocarril á Pamplona
Acequia Mayor de Almozara
Museo Provincial
Casa Amparo
Carcel
Plaza de la Libertad
Calle de la Democracia
Calle de Casta Alvarez
Calle de las Armas
Calle de San Blas
Sn Pablo
Calle de San Pablo
Castillo de la Aljaferia
Na. Señora del Portillo
Pla del Portillo
Carretera á Madrid
Calle de Boggiero
Calle del Portillo
Calle de Agustina Aragon
Cuartel del Cid
Pl. de Toros
C. de Pignatelli
Calle de Pignatelli
Paseo de Maria Agustin
Hospicio Provincial
Hospital Provincial
Hospital Militar
S. Corazon
Audiencia
Estación del Sepulcro ó de Madrid
Campo del Sepulcro
Diputac. Prov.
y Gobier. Civil
Pla de Salamero
Cuartel de Artilleria
C. de Cadiz
Huerta de Sangros
Pla de Na. Sa del Carmen
Calle de Independencia
Teatro Pignatelli
Po. de la Lealtad
Estación de Cariñena
Plaza de Aragon
Lanuza
Carretera á Valencia
Escuela Ma. de Ciencias
Vpta de Sta Engracia
Colegio del Salvador
Torrero



Geograph. Anst. v. Wagner & Debes, Leipzig.

Calle de Don Jaime Primero 44; UNIÓN, Calle de Estébanes (Pl. D, 3); these four unpretending; pens. at the last three from 5 p. All charges are raised during the fête of the Virgen del Pilar (p. 205).

Cafés (comp. p. xxvii). *Café Moderno*, opposite the Hot. Continental; *Café Suizo*, *Ambos Mundos*, *Iberia*, *Matossi*, all in the Calle de la Independencia; *Café de Paris*, in the W. part of the Coso; *Café de Europa* (p. 200), *Gambrinus*, both in the Plaza de la Constitución. *Garnacha*, a sweet light-red wine of Cariñena (p. 209), is worth a trial. — **Confectioner** (*Confitería*): *Café del Buen Gusto* (E. Molins), Calle del Coso 23 and Calle de Alfonso Primero 2.

Restaurants (comp. p. xxv). At the hotels; also, *Roma*, Coso 61 (with rooms to let); *Fornos*, Calle de Cuatro de Agosto 27.

Post Office (*Correo*; Pl. D, 3), corner of the Calle San Jorge and Calle de Refugio. — **Telegraph Office**, Calle de la Independencia.

Bookseller: *Cecilio Gasca*, Plaza de la Seo 2.

Bankers & Money Changers: *Succursal del Banco de España* (Pl. D, 3), Calle del Coso 67; *Guillen Hermanos*, Calle de las Escuelas Pías 7; *E. Delgado*, Calle de Alfonso Primero 3.

British Vice-Consul, *E. Miret*.

American Mission Church, Calle San Pablo 88.

Baths, Calle de Valencia 2.

Tramways. 1. From the *Plaza de la Constitución* (Pl. D, 3) round the inner town, viâ the Calle del Coso, the Paseo del Ebro, the Mercado ('Circunvalación'), and through the S.E. suburb to Montemelín ('Bajo Aragón'; Pl. E, 4). 2. From the *Calle de la Independencia* (Pl. C, 4) to the N.W. to the Plaza de Portillo (Pl. A, B, 2) and to the W. stations ('Madrid'; Pl. A, 3, 4), to the S.W. to Torrero (p. 209). 3. From the *Calle de Don Jaime* (Pl. D, 2, 3) to the N.E. station ('Arrabal').

Cabs.	With one horse. 1-2 pers.	With one horse. 3 pers.	With two horses. 1-4 pers.
Per drive (*carrera*)	1 p.	1 p. 50 c.	2 p. 50 c.
- - at night (12-6)	2 p.	3 p.	5 p.
Per hour (*hora*)	1 p. 50 c.	2 p.	3 p.
- - at night (12-6)	3 p.	4 p.	6 p.

Theatres. *Teatro Principal* (Pl. D, 3), Calle de Don Jaime Primero; *T. de Pignatelli* (Pl. C, 4), *T. de la Iberia*, both in the Calle de la Independencia. — *Bull Ring* (*Plaza de Toros*; Pl. B, 2, 3), Calle de Pignatelli; corridas in Aug. and on Oct. 13th and 14th (see below).

Festivals. The chief festa is that of *Oct. 12th*, the anniversary of the Virgen del Pilar's appearance to St. James (p. 205). The bull-fights are held on the following days. At this time Saragossa is thronged by pious pilgrims. — On *Feb. 22nd* another great fête takes place. — On *June 24th* and *29th* popular festivals are held at the Casa Blanca (p. 209).

Distribution of Time. The two cathedrals are open all day. The other sights are shown after notice given, and for the Aljafería a special permission is necessary. The chief attractions of Saragossa are its situation, the quaint picturesqueness of the old town, and its environs. The Academy of Art, with its antiquities and ca. 200 early Flemish, Italian, and Spanish paintings, is temporarily closed. — Those who cannot spend more than 1-1½ day in Saragossa should devote their time to the *Cathedrals* (pp. 203, 204) and their surroundings; the Paseo del Ebro and the *Puente de Piedra* (p. 203); the *Lonja* (p. 203); the Calle de Don Jaime (p. 206) and the Plaza de la Constitución (p. 206); the *Audiencia* (p. 207); the environs of the *Mercado* (p. 207); the *Aljafería* (p. 208); the Calle de la Independencia and *Santa Engracia* (p. 209); and the view from the *Torrero* (p. 209) in the evening. — Excursion to the Monasterio de Piedra (2 days), see p. 198.

Saragossa, Span. *Zaragoza* (605 ft.), with 74,320 inhab., the capital of a province, and the seat of a university, an archbishop, and the captain-general of Aragón, is situated on the right bank of the

Ebro. Occupying the central point of the basin of that river, Saragossa has at all periods been of importance for the trade between the Pyrenees and Castile, as the point where the Ebro is crossed, and the railway has now given it a new lease of life. Round the ancient nucleus of the city, with the curious fortified 'solares' (p. xlii) of the noblesse and patricians, broad new streets have been constructed. Though situated in the midst of a desert (p. 191), the immediate surroundings of the city form a fruitful *Huerta*, watered by the Canal Imperial (p. 210), the Ebro, the Huerva, and the Gállego. A striking view is obtained of the great plain of Aragón (p. 192), backed by the snow-capped summits of the Pyrenees. — In summer the mean temp. is 73-75° Fahr.; in winter it is 41-43°, but occasionally the thermometer falls to 19°. The monthly variations of temperature sometimes amount to 50° Fahr. in summer and 40° in winter. The most charming season in Saragossa is April and May.

The **History** of Saragossa, the Iberian *Salduba*, begins with the Emperor Augustus, who realized its advantageous position in the centre of the Ebro basin, with the Gállego flowing to the N. and the Huerva and Jalón flowing southwards towards the central plateau. He accordingly recognized it as the *Colonia Caesar-Augusta* (whence its present name) and made it the seat of a 'conventus juridicus' (p. 264). [Some scanty traces of the old Roman walls are preserved at the Convento del Sepulcro; Pl. E, 2, 3.] The Suevi, under Rechiar, captured the town in 452, and the Visigoths took it in 476. It was the first city in the peninsula to reject the Arian heresy, and in 533 it offered an obstinate resistance to the Franks under Childebert and Lothaire II. When the Moors overran the peninsula, *Saracusta* fell to the share of the Berbers. In 777 their sheikh, *Suleimân el-'Arabi*, Viceroy of Barcelona, sent messengers to Paderborn to ask Charlemagne to come to their aid against the Emir 'Abderrahmân I. of Cordova (p. 369). Charlemagne responded to the invitation, but the undertaking was entirely unsuccessful. A rising of the Saxons forced the German monarch to raise the siege of Saragossa, and in recrossing the Pyrenees he lost a large part of his army at the famous pass of *Roncesvalles* (p. 212). In 1118 *Alfonso I.* of Aragón *(el Batallador)* succeeded in taking Saragossa from the Moors after a war that lasted five years and a siege that lasted nine months. The city then became the capital of Aragón, but it lost much of its importance through the marriage of Ferdinand and Isabella and the removal of the royal residence to the more central Castile. In the War of the Spanish Succession the English under Stanhope defeated the French here (Aug. 20th, 1710), but it was too late to make good the disastrous battle of Almansa (p. 309). — Saragossa attained the pinnacle of its fame in the Spanish War of Liberation, when the unfortified town defended itself for months against the army of France under four marshals, and succumbed at last, like Gerona (p. 224), rather to famine and pestilence than to the arms of its besiegers. Then it was that its brave defenders coined the famous phrases *guerra al cuchillo* ('war to the knife') and *hasta la ultima tapia* ('to the last wall'). The courageous 'Maid of Saragossa' is known to all from the glowing stanzas of Byron's 'Childe Harold' (I. 54 et seq.) and by the numerous pictures of her, based on Wilkie's portrait, that were scattered broadcast over Europe.

The story of the famous DEFENCE OF SARAGOSSA is as follows. On May 25th, 1808, the citizens of Saragossa, inspired by the rising of the Dos de Mayo (p. 64), organized themselves for resistance to the French, under leaders hastily elected for the purpose. The nominal chief of these was *Don José Palafox*, a courageous but otherwise inefficient young nobleman, who was a native of the city. By his side stood *Santiago Sas*, a priest who had great influence with the masses, and the popular '*Tío' Jorge*

Ibort ('Uncle George'), with his two peasant lieutenants, *Mariano Cerezo* and *Tío Martín*. Their total means of defence consisted at first of 220 men, 100 duros, a few antiquated muskets, and 16 cannon. Marshal Lefebvre began the siege on June 15th, 1808, but had to abandon it on Aug. 15th in consequence of the catastrophe of Bailén (p. 327). In December the city was again invested by a French army of 30,000 men; the garrison of the town had meanwhile been increased to a similar strength, but its fortifications consisted only of a wall 10-12 ft. high and 3 ft. thick. The citizens had furthermore omitted to enclose in their lines the Jesuit convent on the left bank of the Ebro and the high-lying Torrero (p. 209). The siege began on Dec. 21st, 1808, and lasted, under the conduct of four Marshals of France (Lannes, Mortier, Moncey, and Junot), till Feb. 20th, 1809. The French at last penetrated the lines of the defence near the convent of Santa Engracia (p. 209); but every house had to be captured separately, and their losses were terrible. It was not till after three weeks of this street-fighting that the 'Testarndos Aragoneses', whose heads were said to be hard enough to drive a nail, were finally forced to surrender. Over 54,000 men perished in the course of the sixty days' fighting. Since then Saragossa has proudly and justly borne the title of *siempre heróica*. In 1838 it gave a new proof of its obstinate courage by the expulsion of the Carlist leader *Cabrera*, who had seized it by surprize.

The ***Puente de Piedra** (Pl. E, 2), a bridge of seven arches, connects the old town with the N. suburb of *Arrabal* or *Altavás*. It dates from 1447 and its main arch has a span of 128 ft. It commands a fine view of the city, with its two cathedrals, and of the river up to the railway-bridge and down to the new *Puente de Nuestra Señora del Pilar*. On the right bank the river is skirted by the *Paseo del Ebro*, a series of wide quays.

Entering the old town by the former *Puerta del Angel* (Pl. E, 2), we have the *Seminario Conciliar* (priests' seminary) and the *Palacio Arzobispal* to the left and the *Casa del Ayuntamiento* and the Lonja to the right.

The ***Lonja** (Pl. D, E, 2), or Exchange, completed in 1551, is a handsome Renaissance building, with a leaning towards the picturesque plateresque style. The principal façade, rising in three stages, is turned towards the Calle de la Lonja. The bold overhanging cornice is attractive.

The *Interior (entered through the Casa del Ayuntamiento, in the vestibule of which the elaborately carved coats of arms of the end of the 15th cent. should be noticed) consists of one great hall, roofed with Gothic groining and divided into three aisles by rows of Ionic columns, to which pilasters on the walls correspond. Over the capitals are coats-of-arms with eagles or angels as supporters. Round each column, about 13 ft. from the ground, runs a fantastic frieze, with curious masks, monsters, and the like.

In the Plaza de la Seo rises the venerable Gothic cathedral of ***La Seo** (*i.e. sedes* or *see;* Pl. E, 2, 3), dedicated to the Saviour and erected in 1119-1520 on the site of the principal mosque of the Moors. The N.E. façade of the somewhat amorphous building, opposite the episcopal palace, is richly decorated with brick ornamentation. The capilla mayor has a Romanesque window below and Gothic windows above. The ordinary entrance is the large N.W. portal in the Plaza de la Seo, erected by *Juliún Yarza* in 1683. Adjoining this rises the octagonal, four-storied *Tower*, built by

Juan Bautista Contini after 1686 and showing traces of the latest Moorish style. The upper part was injured by lightning in 1850.

The principal entrance is on the S.W. side, in the small Calle de la Pabostría. The *Pavordería*, or vestibule, built by the Moor *Al-Rami* in 1498, has fine Gothic vaulting, with large brazen rosettes. The corbels and rosettes are adorned with charming heads of angels and with lambs carrying banners. The *Main Portal* itself is largely concealed by unsightly wooden doors.

The Interior, which is somewhat dark, has double aisles, all the same height as the nave, and a rectangular choir; the N.W. and S.E. sides are flanked with chapels. The general arrangement of the spacious building resembles that of a Moorish mosque; and it is a little difficult, especially in entering from the N.W., to find one's bearings, as many members are inorganically displaced, as in the mosque of Cordova. Thus the cimborio does not rise above the crossing but farther to the S.E. The slender clustered pillars are surmounted by elaborately sculptured capitals, and the vaulting is adorned with gilded borders of somewhat heavy bosses. The marble flooring is of a later period.

The *Coro* contains a magnificent reja, a sillería with 68 stalls and the archbishop's throne, and a large *facistol* or reading-desk of 1413. The elaborate *Trascoro*, by *Tudelilla* (1538; p. lxvi), is adorned with statues of SS. Lawrence and Vincent. In the middle of it is a *Tabernacle* with black and white twisted columns, marking the spot where the 'Cristo de la Seo' spoke to *Funes*, one of the canons of the cathedral.

The alabaster retablo of the Gothic high-altar, with its representations of scenes from the lives of Christ and the Saints, is by *Dalmau de Mur* (1456). At the sides are the Transfiguration and Ascension by *Pere Johan de Tarragona* (p. lix). Adjacent are the sedilia of the officiating clergy and the tombs of several members of the royal house of Aragón.

The octagonal cimborio was originally erected by Pope Benedict XIII. (Pedro de Luna; p. 207), who was elected at Avignon in 1394 and deposed as a schismatic in 1409 and 1417. It was restored by *Enrique de Egas* in 1505-20.

The **Capilla de San Bernardo*, to the left of the S.W. portal, contains the handsome plateresque monument of Archbp. Fernando, grandson of Ferdinand the Catholic, and also that of Ana Gurrea, his mother, both by *Diego Morlanes* (p. 209). The marble relief of the Last Judgment, in the same chapel, is ascribed to *Becerra*. — In the *Capilla de San Miguel*, which is roofed by a dome in the Mudejar style, is the tomb of Archbishop López de Luna (d. 1382), a masterpiece of the French-Gothic style (p. lviii). — The *Capilla de María la Blanca*, to the E. of the choir, contains the tombstones of several prelates. — In the *Capilla de San Pedro Arbués*, the notorious inquisitor of that name (p. 200) is buried, under a bal-

dachino with spiral columns. He was murdered below the crossing of the cathedral in 1485, was beatified in 1664, and raised to the honour of full saintship in 1867. His kneeling figure is by *José Ramírez.*

The *Sacristía*, entered by a handsome doorway to the N.E. of the choir, contains several fine ternos (embroidered vestments); a chasuble with a representation of Adam and Eve, brought from Old St. Paul's at London; a chalice of 1655; and a beautiful silver *Custodia* of 1537. — In the adjoining *Sala Capitular* are paintings by *Ribera*, *Goya*, and *Zurbarán*. The tiled flooring was executed at Valencia in the beginning of the 19th century.

The next step of the traveller should be a visit to the **Virgen del Pilar** (Pl. D, 2), the second cathedral of Saragossa, the coloured 'azulejo' domes of which rise pictnresquely over the waters of the Ebro and the trees of the Plaza del Pilar. It possesses the great magnet of the pilgrims to Saragossa in the shape of the sacred pillar *(columna immobilis)* on which the Holy Virgin appeared to St. James on Oct. 12th when on his missionary journey through Spain. — The original building on this site was merely a small chapel of the Virgin, which was afterwards surronnded by other chapels. The present cathedral, which is 435 ft. long and 220 ft. wide, was begun in 1681 by *Francisco Herrera (el Mozo)* in the style of the cathedral of Valladolid (p. 40), and was continued by *Ventura Rodríguez* in 1753 et seq., but was completed only in recent times. The plan included four corner-towers; of these one was finished in 1891 and a second has been under construction since 1903.

The Interior, entered by four unimposing doorways, is a rectangle, divided into nave and aisles by two rows of columns and fringed all the way round by a series of chapels. To the W. is the cathedral, inclnding the choir and high-altar and embracing about three-fifths of the whole; to the E. is a second church, with the chapel of the Virgin at the W. end, behind the high-altar.

The W. church contains the old *Coro*, with the handsome sillería by *Giovanni Moreto* of Florence (1542), consisting of 115 stalls arranged in three rows. The admirable reja is by *Juan Celma* (1574). The *High Altar, in the Gothic style, is made of alabaster, partly painted, and was executed by *Damián Forment* (p. 207). It is adorned with scenes in relief of the Assumption (in the middle), the Nativity, and the Presentation in the Temple (at the sides), surmounted by delicately executed canopies; at the top are two angels supporting the 'Virgin of the Column'. Below, to the right and left, are figures of San Braulio and St. James, the hands of which are partly worn away by the kisses of the devout.

The Capilla de Nuestra Señora del Pilar (best visited at 12, after the masses) is a small temple in the style of the Casa Santa at Loreto. It is constructed of fine marble and gilded bronze, richly

adorned with sculptures, and surmounted by a dome borne by marble columns. Through the openings we see a second cupola, adorned with frescoes (Madonna surrounded by angels) by *Antonio Velázquez* (1793). The chapel is surrounded by four smaller cupolas, painted by *Goya* (the Virgin as the queen of martyrs with the Christian virtues Fides, Caritas, Fortitudo, Patientia; 1781) and *Bayeu* (1782). The handsome marble floor is protected by boarding. In the W. wall of the chapel are three recesses, containing altars lighted by silver lamps. Over the altars in the centre and to the left are marble groups of the Virgin surrounded by angels and St. James with his disciples. Above that to the right are the almost invisible 'Pilar' and an incense-blackened wooden image of the Virgin, with the Holy Child and a dalmatica. These three altars are screened by a costly silver reja. At the back of the wall containing them is a hole to allow the devout to touch the pillar within. Below the chapel is a crypt for the coffins of the clergy.

Among the monuments in the side-chapels are those of the *Duque de Montemar* (d. 1763), a general of Philip V., and *General Manuel de Ena* (d. 1851; near the main S.E. entrance). — The *Sacristía Mayor*, the *Sacristía de la Capilla del Pilar*, and the *Sagrario* contain some relics of the former treasures of the church, the 'Tesoro de la Virgen', and her costly 'Garderobe'. An Ecce Homo, ascribed to Titian, is really by *Francesco Potenciano* of Palermo (16th cent.).

In the Paseo del Ebro, a little farther to the W., is the church of *San Juan de los Panetes* (Pl. D, 2), with a curious tower. — To the S.W. is the *Plaza del Mercado* (p. 207).

Threading our way through the quaint, narrow streets to the S.E. from the Cathedral of the Pilar, we regain the Calle de Don Jaime Primero (Pl. E, 2, D, 3). In this, to the right, is the church of *Santiago* (Pl. D, 2, 3), built upon the spot where St. James is said to have passed the night. The tower contains an ancient Visigothic bell.

The narrow streets in this part of the town contain many interesting old palaces, some of which may be seen in the *Calle Mayor* (Pl. E, 3), a street leading to the *University* and to the church of *Santa María Magdalena*, with a tastefully decorated brick-tower; in the *Calle de San Jorge* (Pl. D, E, 3), where, however, the most striking edifice, the Casa de Zaporta (p. lxv), was sold in 1903 and removed to Neuilly, near Paris; and in the *Calle San Dominguito* (Pl. D, E, 3), which contains a palace (No. 9) with a plateresque cupola over the staircase.

The Calle de Don Jaime Primero contains also the old church of *San Gil* (Pl. D, 3), an aisleless building with a slender minaret and six chapels (good paintings at the high-altar). The street ends to the S. at the *Calle del Coso* and at the Plaza de la Constitución (Pl. E, 3). The former skirts the S. side of the old town. The latter, which is the focus of modern Saragossa, was the scene of bloody struggles in 1809. A monument, by A. Querol, is in course

of erection to the 'Martyrs to their faith and their country'. On the S.E. side stands the *Hotel de Europa;* on the N.W. are the *Gobierno Civil* and the *Diputación Provincial,* containing numerous 'fueros', 'actos de la Corte de Aragón', and other documents. — To the S. of the plaza is the *Calle de la Independencia* (see p. 208).

Following the Coso to the N.W., we pass the former palace of the *Condes de Azarra* (No. 29; right), with a fine patio, and two other handsome palaces to the left (Nos. 54, 56). No. 1, to the right, is the —

***Audiencia** (Pl. C, 3; fee to conserje ½-1 p.), the former palace of the *Counts Luna,* a powerful family to which belonged the Anti-Pope Benedict XIII. (p. 204) and the 'Trovatore' of Verdi's well-known opera. In 1809 this house was the headquarters of Palafox (p. 202). To the populace it is known as the *Casa de los Gigantes,* from the two gigantic figures at the doorway. The façade, flanked by low corner-towers, is simple and aristocratic; the row of fine windows in the upper floor is surmounted by a heavy cornice. The relief over the doorway represents Pope Benedict entering Saragossa. In the tympanum above are the arms of the Luna family (a moon), and these are repeated with more detail on the central column of the vestibule leading to the patio. The upper story of the latter is borne by 14 Ionic columns. The court-rooms preserve their fine old wooden ceilings.

The *Casa del Conde de Argollo,* now the *Colegio de San Felipe,* stands in the Plaza de San Felipe (Pl. C, D, 2, 3) and is notable for its effective cornice and its arcaded, though somewhat dilapidated, patio. — Farther to the N. is the church of *San Cayetano* (Pl. C, D, 2), with a plateresque façade.

To the W., in the heart of the old town, lies the picturesque Plaza del Mercado (Pl. C, 2), with a covered market erected in 1903. The narrow streets around this plaza, such as the *Calle de Roda* and the *Platería,* or street of the goldsmiths, now named the Calle de la Manifestación (Pl. D, 2) to the E., and the *Calle de San Blas* and the *Calle de San Pablo* (Pl. C, 2) to the W., present an admirable picture of Saragossa as it was before the siege of 1809. Some of the curious patios should be entered.

San Pablo (Pl. C, 2), built in the Transition style about 1259, is, next to the cathedrals, the most noteworthy church in Saragossa. It has an octagonal brick-tower, elaborately adorned with coloured and glazed tiles ('azulejos'), especially on the upper stages. According to Mr. Fergusson, 'it might pass for a church in the Crimea or the steppes of Tartary'. The N. portal, in the Calle San Blas, is adorned with figures and Gothic ornamentation. From the S. portal we descend by a flight of twelve steps to the interior of the church, which is divided into nave and aisles. The coro, with its sillería of 1500, is at the W. end. The aisles are continued round the high-altar, the retablo of which is ascribed to *Damián Forment* (p. 204). On a pillar to the right of the high-altar is a

fine figure of St. Francis. In the ambulatory, behind the altar, is the altar-piece of St. Catharine, in several sections. The Capilla de San Miguel, to the S.W., contains the monument of *Diego de Monreal*, Bishop of Huesca (d. 1607). — The Calle de San Blas (p. 207) leads to the Plaza de la Libertad (Pl. B, 2), on the N. side of which stands the little *Museo Provincial* (Iberian vases).

In the W. part of the city, $^3/_4$ M. from the Mercado, is the church of *Nuestra Señora del Portillo* (Pl. A, 2). At the *Puerta del Portillo*, in 1809, *María Agustín*, the 'Maid of Saragossa', fought by the side of her lover, who was an artilleryman. When he fell, she took the lintstock from his dying hand and worked the gun herself.

'Her lover sinks — she sheds no ill-timed tear;
Her chief is slain — she fills his fatal post;
Her fellows flee — she checks their base career;
The foe retires — she heads the sallying host.
Who can appease like her a lover's ghost?
Who can avenge so well a leader's fall?
What maid retrieve when man's flush'd hope is lost?
Who hang so fiercely on the flying Gaul,
Foil'd by a woman's hand, before a batter'd wall?'

(*Byron's* 'Childe Harold', I. 56.)

To the W., outside the gate, stands the **Castillo de la Aljafería** (Pl. A, 2), called after *Sheikh Abu Dja'far Ahmed* of Saragossa (p. 1), who built it. It afterwards became the residence of the kings of Aragón and the palace of the Inquisition. It was the prison of Antonio Pérez (p. 194). In 1809 it was in great part destroyed, but it has since been restored and now serves as barracks. Visitors present themselves to the sentinel at the second gate to the right and are assigned a sergeant as guide (fee 50 c.).

After traversing two or three rooms containing arms, we are led to those of the older apartments that are still to some extent preserved. — In the *Salón de Alcoba* was born (1271) St. Elizabeth (Santa Isabel, p. 541), daughter of Peter III. and Constance of Sicily. — Other rooms have fine artesonado ceilings with the arms of the 'Catholic Kings' (p. 144) and their motto *tanto monta*. [This may be the Spanish translation of 'tantum ascende' (upward and onward!), but is usually explained by the phrase 'tanto monta Fernando come Isabel' (*i. e.* Ferdinand is the peer of Isabel), referring to the equal rights of the crowns of Aragón and Castile.] The most important room is the **Gran Salón*, the superb ceiling of which is divided into 30 compartments, each with a rosette and a pendant pine-apple. The gallery, in a kind of Moorish style, bears an inscription of 1492. The old azulejo patterns of the floor can still be made out. — The great *Staircase*, its balustrades, and its ceiling are all elaborately adorned. A horseshoe arch at the foot of the staircase leads to the Moorish *Mosque* or *Mesquita*, with the *Maksúra* (p. 371), which is still effective in spite of the ravages of time and whitewash. — The guide shows the 'Torreta', supposed to be the dungeon in 'Il Trovatore' (p. 207). The N. windows command a fine view of the Ebro and the Pyrenees.

The *Calle de la Independéncia (Pl. D, C, 3, 4), which runs to the S.W. from the Plaza de la Constitución (p. 206), contains the chief cafés of the city and affords a charming promenade. The houses on the W. side are preceded by an arcade. At the end of the street,

to the left, is the *Teatro Pignatelli*. Behind this theatre, to the E., lies the former convent of —

Santa Engracia (Pl. C, 4), built in the richest plateresque style by the 'Catholic Kings', completed by Charles V., and almost wholly destroyed at the beginning of the siege of 1808. In 1891-98 it was restored as a national monument, at the cost of the state. Almost the only relic of early times is the marble portal, by *Juan* and *Diego Morlanes* (p. lxv), adorned with statues of Ferdinand and Isabella adoring the Virgin, a double garland of angels' heads over the doorway, and a Crucifixion at the top. The lower church, called the *Iglesia de las Santas Masas* or *de los Mártires* (entr. by the side-street to the right; ½ p. to the door-opener), contains two early-Christian sarcophagi of marble, said to be those of Santa Engracia and her companions.

The Plaza de Aragón (Pl. C, 4) contains a monument to *Don Juan de Lanuza*, 'Justiziargos' of Philip II. of Aragón. — The tramway crosses the rapid *Huerva* and follows the shady road leading to the S. between manufactories, villas *(torres)*, and pleasure-gardens *(Campos elíseos)*. Numerous water-channels *(acequias)*, diverging from the Canal Imperial, irrigate the fertile soil. The road crosses the *Acequia de Adulas* (730 ft.) and then ascends to the Torrero. To the right are the *City Water Works* ('depósitos de agua').

The **Torrero** (770 ft.), with a statue of *Ramón Pignatelli*, builder of the Canal Imperial, the domed church of *San Fernando*, and the former convent of *Monte Torrero* (now a barrack), rises close to the Canal Imperial (p. 192). To the W. the canal is crossed by a bridge. To the E. is the *Acequia de Miraflores*, flowing into the Huerva. The road along the canal leads in about 12 min. to a bare hill called the *Cabezo Cortado* (to the left), which affords a splendid view of Saragossa, the valley of the Ebro, and the mountains which rise one over another to the N.: Sierra de Alcubierre, Sierra de Guara, Sierra de la Peña (de Oroel), and the Pyrenees. This prospect is most imposing about sunset. — To the W. of the Torrero we may walk along the canal to the *Buena Vista*, which commands a similar view with the addition of the Sierra de Moncayo (p. 210). Farther on the canal crosses the Huerva, and beyond the viaduct is an olive-grove, through which we may proceed to *Casa Blanca* (see below) or return to Saragossa by the tramway from the *Estación de Cariñena* (p. 200).

The *Cartuja Aula Dei*, about 6 M. to the N. of Saragossa, was founded in the 15th cent. and much injured in 1809; it has recently been bought by French monks, and contains the remains of frescoes by Franc. Goya (1772-74).

From Saragossa to Cariñena, 28½ M., railway (p. 200) in 2 hrs. (fares 5 p. 30, 2 p. 65 c.). The first station is (2½ M.) *Casa Blanca*, where, on 20th Feb., 1809, Marshal Lannes signed the stipulations for the surrender of Saragossa (p. 203). The other intermediate stations are insignificant. **Cariñena**, a small town of 3100 inhab. with old walls and a cathedral, is the centre of the district which produces the wine of Garnacha (p. 201).

18. From Saragossa to Castejón and Miranda de Ebro.

149 M. Railway (Estación del Arrabal, p. 200) in 6¾-10¾ hrs. (fares 28 p. 80, 21 p. 60 c., 13 p.). There is also a local train from Saragossa to *Logroño*, and one from Logroño to *Miranda*. Carriages are changed in *Castejón*, the junction for the direct line to Pampeluna and Alsasua (p. 211). — Railway-restaurants at *Saragossa*, *Casetas*, *Castejón*, and *Miranda*, that at the last being the best. — Best views to the *right*.

Saragossa, see p. 200. — The railway sweeps round through the so-called *Ortilla* and crosses the Ebro. Fine retrospect of the city, with its two cathedrals, the church of San Pablo, and the Aljafería; to the N. rise the Pyrenees, to the W. the Moncayo. — The train then traverses the green plain of the Ebro, bounded by curious hills of marl. To the right, on the barren left bank of the Ebro, lies *Justibol*. — 7½ M. *Utebo-Monzalbarba*, on the right bank, the station for the villages of these names, both of which have the octagonal church-towers so common in Aragón.

10 M. *Casetas* (p. 200), the junction of the line to Madrid (R. 16). — 13 M. *La Joyosa*. We cross the *Jalón*, with a view on the left of the Canal Imperial (p. 200), which crosses the Jalón by means of a four-arched viaduct. — 15½ M. *Alagón*, a small town above which rise the tiled dome of the Jesuit church of San Antonio de Padua and the octagonal tower of the parish-church. To the right, beyond the Ebro, stands the castle of *Castejar*, on the sierra of that name. — 21 M. *Pedrola;* 23½ M. *Luceni*. Beyond the Ebro, on the irrigation-canal of *Tauste*, lies *Remolino*, with its saline springs. The train crosses the Canal Imperial, which henceforth remains to the right. We have a singular view over the narrow green strip of the Ebro valley to Tauste and the Pyrenees on one side and the desert and Moncayo on the other. — 28½ M. *Gallur*, a small river-port. — The geological formation, seen in the railway-cuttings, consists of limestone below, then argillaceous marl, with rubble on the top. Farther on olive-trees reappear in the vicinity of the Ebro. We traverse the bleak plateau of the *Bárdenas*, then cross the *Huecha* and reach (34 M.) *Cortes*, the first village in Navarre, with a castle of Don Sancho Abarca.

A branch-railway (11 M., in ¾-1 hr.) runs to the S.W. from Cortes, up the valley of the Huecha, to **Borja**, an ancient little town with 5700 inhab. and the ancestral castle of the Borjas (Borgias; p. 301). Borja is the starting-point for an excursion to the old abbey of Veruela (see below), 9½ M. to the W., and for the ascent of the **Sierra de Moncayo** (7600 ft.), the *Mons Caunus* of the Romans. The route leads viâ *Vera*, a village known for its heady red wine, to the picturesquely situated *Veruela*, an old Cistercian abbey founded in 1146 and presenting many features of interest. Among these may be instanced the fortified walls crowned with battlements, the Gothic cloisters (14th cent.), the chapter-house, the great marble staircase, and the Transitional church. From the old abbey we ride to the top of the Moncayo viâ the hamlet of *Pasmó* and the *Ermita de Nuestra Señora de Moncayo*, a well-known pilgrimage-resort (night-quarters). The Sierra de Moncayo, the mountain-barrier between the Castilian hill-country of Soria and the much lower basin of the Ebro, is a precipitous wall of triassic sandstone, the highest peak of which rises in the N. part of the chain.

42 M. *Ribaforada*. The railway skirts a forest. In the Ebro, beyond this, 3 M. from Tudela, is the *Bocal de Rey*, the great *presa*, or weir, for feeding the canal. The next village is *Fontellas*. On the opposite side of the Ebro are *Fustiñana* and *Cabanillas*.

48½ M. **Tudela** (845 ft.; *Fonda de la Estación*), a town with 9500 inhab., lies on the right bank of the Ebro, which is crossed by an old bridge of nineteen arches, and on the left bank of the *Queiles*, a tributary of the Ebro descending from the Moncayo. The *Cathedral* dates from the 12th cent. (comp. p. xlvi; remains of frescoes, p. lxxi), and is described by Mr. Street as one of the very best churches he had visited in any part of Europe.

From Tudela a branch-line (in ca. 1¼ hr.) runs to the S.W. viâ (7 M.) *Cascante*, the ancient *Cascantum*, on the Queiles, with an 18th cent. church (containing the retablo mentioned on p. lxvii), to (13½ M.) **Tarazona**, the *Turiaso* of the Romans, a town with 7900 inhab., also on the Queiles. The *Cathedral*, dating from the 12th cent., has cloisters of the beginning of the 16th cent. with admirable brick ornamentation. The Romanesque church of *La Magdalena*, modernized in the interior, has a beautiful steeple. — About 7½ M. to the S. are the village of *Vera* and the old Cistercian monastery of *Veruela* (p. 210).

To the right we have a view of the winding valley of the Ebro; to the N. rise the Pyrenees. We pass the villages of *Arguedas* and *Valtierra*.

58½ M. **Castejón** (**Rail. Restaurant*), the junction for the line to Pampeluna, in a somewhat flat district. — Diligences run hence to *Soria* (p. 197), to the (14½ M.) baths and hot springs of *Fitero*, on the Alhama, and to (21 M.) *Grávalos*.

From Castejón viâ Pampeluna to Alsasua, 87 M., railway in 6-11¾ hrs. (fares 16 p. 80, 12 p. 60, 7 p. 60 c.); to Pampeluna in 4½-9 hrs. (fares 10 p. 60, 7 p. 95, 4 p. 80 c.). — 12½ M. *Marcilla*; 25 M. *Olite*, an ancient little town (2000 inhab.) with an old château of the kings of Navarre and two Gothic churches: San Pedro, with a beautiful lofty tower, and Santa María (p. lvii). — 28 M. *Tafalla*, a town with 5000 inhab., also containing an old château and two late-Gothic churches; the retablo (p. lxvii) in Santa María is worthy of note. — 54½ M. *Pampeluna*, see below. 68½ M. *Irurzun*, beyond which the line ascends the valley of the Araquil, between the *Sierra de Andía* on the S. and the *Sierra de Anglar* on the N. — 75 M. *Huarte-Araquil*. — 87 M. *Alsasua*, see p. 14.

Pampeluna, Span. *Pamplona* (1380 ft.; *Hot. la Perla; San Julián del Norte*), the Roman *Pompaelo*, was founded by and named after Pompey the Great. In 476 it was occupied by the Visigoths under Euric; in 542 and again in 778, after a short interval of Moorish dominion, it was in possession of the Franks; and in 905 it became the capital of the kingdom of *Navarre*. In 1512 it was captured by the Castilians; in 1808-13 it was in the hands of the French, from whom it was taken by the Duke of Wellington in the latter year;

and in 1875-76 it was frequently mentioned in connection with the second Carlist war. The town, which is dominated by an old citadel, contains 27,190 inhab. and lies upon a hill on the left bank of the *Arga*.

The Gothic *CATHEDRAL, situated on the E. town-wall, was begun by Charles III. of Navarre in 1397 on the site of a Romanesque structure, and in its present form dates chiefly from the 14-15th cent. (p. xlviii); the façade is modern, and the two towers (165 ft.) date from 1780. The fine interior is flanked on both sides by rows of chapels; the coro occupies the centre of the nave. The church contains the tombs of Charles III. and his wife Leonora of Castile, with alabaster effigies of the deceased (1426); good Renaissance choir-stalls by Miguel de Ancheta (1530); and an ancient and highly revered image of the Virgin. A handsome door in the right aisle, with a relief of the Death of the Virgin above it, leads into the picturesque *Cloisters* (p. lvii), which are among the most beautiful in Spain. To the E. of the cloisters is the *Chapter House;* to the S. are the *Sala Preciosa*, once the meeting-place of the Cortes of Navarre, and the *Capilla de Santa Cruz*, the latter railed in by a reja formed of the tent-chains of the Moorish leader En-Nasir, captured by the Navarrese at the battle of Las Navas (p. 326).

Among the other sights of Pampeluna are the Gothic church of *San Saturnino;* the originally Romanesque church of *San Nicolás;* and the *Plaza del Castillo* or *de la Constitución*, with its arcades. — Pampeluna is the native place of Pablo de Sarasate (b. 1844), the violinist, and possesses a *Sarasate Museum*, containing the jewels and other gifts received by the musician from royal personages. — The *Diputación Provincial*, on the S. side of the town, contains portraits of Ferdinand VII. and his mother, ascribed to Goya. Close by are the *Bull Ring*, and, to the W., the *Paseo de Valencia*, with a monument erected in 1903 in memory of the Fueros of Navarre (p. 193), and the *Jardín de la Taconera* (fine views).

A good road leads to the N.E. from Pampeluna up the valley of the Arga, viâ (2½ M.) *Villaba*, (3½ M.) *Huarte*, and (8½ M.) *Larrasoaña*, to *Osteriz;* thence it crosses the spurs of the Pyrenees to the E. and at (17 M.) *Villanueva* strikes the road to Roncesvalles. We ascend this road viâ (2 M.) *Burguete* (Hôt. des Postes, pens. 7 p.) to (3¾ M.) *Roncesvalles*, French *Roncevaux* (3220 ft.), which has an old Augustine abbey and a Gothic pilgrim-age-church. It stands at the entrance to the famous *Pass of Roncesvalles* (3960 ft.), by which the northern tribes found their way into Spain in the early middle ages, and where Charlemagne's rear-guard was defeated on its way back from Saragossa (p. 202). Beyond the pass the road crosses the French frontier to *St. Jean-Pied-de-Port* (see *Baedeker's Southern France*).

As we continue our journey from Castejón to Miranda, the line crosses the frontier of Old Castile; we see to the N. the wide valley of the *Aragón*, sloping upwards to the highland plateau of Navarre (*Carcastillo*, *Sangüesa*, p. lvii). — 62 M. *Alfaro*, an ancient town with 5900 inhab., was formerly the key of Navarre. We cross the

Alhama. To the right, on the farther bank of the Ebro, at the mouth of the Aragón, lies *Milagro*, with its ruined castle. — 67½ M. *Rincón de Soto*. To the left are the *Sierra del Madero* (3665 ft.) and *Aldea Nueva*. The line traverses a corn-growing tract.

76 M. **Calahorra** *(Fonda de Espinosa; Fonda de Iturrioz)*, the birthplace of Quintilian, is an old town with 9400 inhab., situated to the left on the slope rising from the *Cidacos*. It is the *Calagurris Nassica* of the Iberians, which is famed for its stubborn defence by the followers of Sertorius against the Romans under Pompey and later under Afranius. A few ruins still mark the site of a Roman *Circus* and *Aqueduct* (see below). The CATHEDRAL (sadly injured by fire in 1902), on the bank of the Cidacos, on the site where *Emeterius* and *Celedonius* suffered martyrdom, was raised to episcopal rank in 1045, was restored by *Maestre Juan* in 1485, and underwent some alterations at a later date. The *Casa Santa* possesses two silver urns presented by the 'Catholic Kings' to contain the bodies of the two saints named above, who were beheaded about 300 A. D. Their heads were thrown into the Ebro, floated down to the sea, and made their way round the coast of the peninsula to Santander, where they are now preserved (p. 23). On Aug. 31st the Casa Santa is visited by crowds of pilgrims.

The shield of Calahorra exhibits two naked arms, with swords which emit sparks; above is a woman with a sword in one hand and a child in the other. The motto is: *Prevaleci contra Cartago y Roma*. This escutcheon refers to a vision seen by Hannibal when he took the city. — Diligence daily from Calahorra to *Soria* (p. 197; ca. 10 hrs.).

On the other side of the Ebro lie the so-called 'Cuarto Villas': *San Adrián*, *Andosilla*, *Lerín*, and *Azagra*. Behind these is the *Solana*, a desert extending on the W. to *Haro* (p. 215) and bounded on the N. by a hilly district, through which the *Arga*, *Ega*, and *Odrón* have cloven deep valleys. Behind rise the limestone peaks of the *Sierra de Andía* (4905 ft.).

About 17½ M. to the S.W. of Calahorra lie the hot sulphur springs (126° Fahr.) of **Arnedillo** *(Fonda de Miranda;* accommodation at the bathing-establishment also). The road to them leads along the *Cidacos* viâ the little town of *Arnedo*.

On the left bank, surrounded by a fertile grain-growing region, stands (84 M.) *Lodosa*, with cave-dwellings perhaps dating from the Moorish period. The valley contracts. In the Solana, on the farther bank, are seen the ruins of the Roman aqueduct (see above). — 88 M. *Alcanadre*. The layers of soil on the heights of both banks are alternately red and white. The Ebro itself is stained red. — 92½ M. *Mendavia*, on the left bank of the Ebro. To the right, close to the railway, lies *Agoncillo*, the Roman *Egon*, with an old castle with four towers. We cross the *Leza*. — 100½ M. *Recajo*, in a waterless plain. To the N.W. rises the huge *Sierra de Cantabria*, forming the mountain-barrier between the Ebro valley and the Concha de Alava (p. 15). To the left opens a wide valley, whence the *Iregua* issues; this is backed by the snow-capped *Sierra Cebollera*

(7140 ft.) and the *Pico de Urbión* (7400 ft.), on the S. flank of which the Douro takes its rise. The train crosses the Iregua by an iron bridge.

106 M. **Logroño** (1050 ft.; *Hot. de París; Hot. del Comercio*), the capital of an Old Castilian province of its own name, and lying in the wine-district of *Rioja*, is a city of 15,900 inhab., beautifully situated on the Ebro, which is here crossed by two bridges. The *Puente de Piedra*, a stone bridge 650 ft. long, was built in 1138 and last restored in 1884; the *Puente de Sagasta*, an iron bridge 1085 ft. long, was constructed in 1882. In the *Paseo del Espolón*, near the station, is an *Equestrian Statue of General Espartero* (1895; copy of the monument in Madrid, p. 85). The main street has arcades on both sides. The parish-church of *Santa María del Palacio* is said to have been founded by Constantine the Great. At its W. end are two towers; in the choir are wood-carvings and in the cloisters frescoes by *José Vexes* (d. 1782). The church of *Santa María de la Redonda* (15-17th cent.) contains the tomb of Espartero (d. 1879). A monumental fountain in the *Paseo de Sagasta* commemorates this statesman's benefactions to the town.

A Road leads to the S.W. from Logroño through the Rioja and viâ *Navarrete* (3 M. to the S. of Fuenmayor, see below), where the Black Prince and Peter the Cruel defeated the French under Henry of Trastamara and Du Guesclin (1367), to (15½ M.) **Najera**, an old town with 2800 inhab., on the *Najerilla*, dominated by a castle which was occasionally a royal residence in the 13-14th centuries. The church of the monastery of *Santa María* (founded in 1052) possesses a fine Coro of 1495 and tombs of the kings of Navarre, Castile, and León (comp. p. lvi); handsome cloisters. — About 10½ M. to the S.W. lies **San Millán de la Cogolla**, with a Benedictine abbey, founded by St. Millán in 537, of some importance in the history of art; the present building, in the Herrera style, dates from the 16th cent. (shrine of St. Millán, p. lv; retablo, p. lxxi; pictures by J. Rizi, p. xc). — About 12 M. to the W. of Najera, on the road to Burgos, is *Santo Domingo de la Calzada* (3800 inhab.), with an early-Gothic cathedral (1180-1235); the bishop now has his see at Calahorra.

Another road leads to the N.E. from Logroño to (47 M.) Pampeluna (p. 211), passing (4½ M.) *Viana* and (25½ M.) **Estella**, on the *Ega*, with fine Gothic churches (p. lvii).

The Solana with its ranges of steep hills is conspicuous to the right. The valley contracts, and the train runs at a considerable height above the river. — 115 M. *Fuenmayor*, where the Ebro is spanned by a suspension-bridge. — On the other side of the Ebro, about 3 M. off, is *La Guardia*, famous for its silk-culture. — 121½ M. *Cenicero*, in a rich wine-growing district. We cross the *Najerilla*. 128½ M. *San Asensio*, situated on a hill some distance to the N.; the church contains an interesting retablo (p. lxvii). — To the left is a Hieronymite convent. To the right, on a hill beyond the Ebro, lies *San Vicente*, with its church. — 131½ M. *Briones*, rising in terraces from the Ebro. At the confluence of the *Tirón* and the Ebro lies —

136½ M. **Haro** *(Hot. de Europa)*, a town with 7900 inhab., one of the chief places in the Rioja, which lies to the S., backed by the imposing *Sierra de la Demanda*, with the *Cerro de San Lorenzo*

(7560 ft.). — The railway follows the Ebro, which here intersects the southernmost chalk-range of the W. Pyrenees by a narrow gorge, the *Conchas de Haro*, separating the *Montes Obarenes* (left) from the Sierra de Cantabria (right). Two tunnels. We enter the fine amphitheatre in which Miranda lies. The train crosses the Ebro by an iron bridge.

149 M. *Miranda de Ebro* (Rail. Restaurant), see p. 16.

19. From Saragossa to Tardienta and Lérida (*Barcelona*).

113½ M. Railway (Estación del Arrabal, p. 200) in 5-6 hrs.; fares 21 p. 95, 16 p. 50, 12 p. 5 c. (to *Barcelona*, 227 M., in 11¼-13¼ hrs.; fares 42 p. 25, 31 p. 75, 20 p. 10 c.; express train, with 1st cl. carr. only, in 8 hrs.). — Railway-restaurants at *Saragossa* and *Lérida*.

Saragossa, see p. 200. — The train ascends the right bank of the *Gállego*. 5 M. *San Juan de Mozarrifar*; 7½ M. *Villanueva del Gállego*.

At (16 M.) *Zuera* we cross the Gállego and then traverse the *Llanos de Violada*, a dreary plain. — 26½ M. *Almudévar*, a town with 2900 inhab. and a ruined castle.

32½ M. *Tardienta*, the junction for Huesca and Jaca.

From Tardienta to Jaca, 82½ M., railway (one train daily to Jaca, two to Huesca; fares to Huesca 2 p. 75, 2 p. 5, 75 c.; to Jaca 14 p. 45, 10 p. 85, 7 p. 65 c.).

13½ M. Huesca (1560 ft.; *Unión*), the Roman *Osca*, a city with 12,600 inhab., is the see of a bishop and the capital of a province. The quaint old city, which is surrounded by the remains of an older and a newer (outer) line of circumvallation, stands on a low elevation rising out of the plain of *La Hoya*, near the S.W. spurs of the *Sierra de Guara*. Sertorius, who was murdered here by Perpenna in B.C. 72, made Huesca the seat of a college for the noble youths of Iberia and Lusitania. After the Moors had been driven out in 1096, Huesca became the capital of Aragón, but it lost this position to Saragossa in 1118, though the Cortes still often met here during the 12-13th centuries. — The chief lion of Huesca is the Gothic Cathedral, which lies on the highest ground in the city, on the site of a Moorish mosque. It was begun by the Basque *Juan de Olózaga* at the beginning of the 15th cent., and finished about 1515 (comp. p. xlviii). The fine main doorway is adorned with 14 colossal figures of apostles and saints. The interior, forming a square of 136 ft., is flanked with rows of chapels and ends in five octagonal apses. The fine choir-stalls are in the Renaissance style. The alabaster *Retablo of the high-altar (1520-33), the masterpiece of *Damián Forment* (p. lxv), is adorned with reliefs of the Bearing of the Cross, Crucifixion, and Descent from the Cross, and with medallions of the sculptor and his wife. — Opposite the cathedral stands the large *Casa Consistorial*. — In the S. part of the town is San Pedro, one of the oldest Romanesque churches in the country, having been begun in 1100 and consecrated in 1241 (p. xlvi). The cimborio is of a later period. The church is roofed with barrel-vaulting and terminates in three semicircular apses. At the N.E. corner of the church rises a hexagonal belltower; on the S. it is adjoined by sadly dilapidated Romanesque cloisters of the 12th century. — The Instituto Provincial, in the N. part of the town, occupies the building of the university that flourished here under the kings of Aragón. It contains a vaulted room of the 12th cent., which is said to have been the scene of the massacre known as the 'Bell of Huesca' (1136). King Ramiro II. showed his turbulent nobles 'a bell which could be heard throughout the whole country'; in other words,

he bcheaded 16 of the leaders and arranged their heads in the form of a bell, with one hung np as the clapper. The Institute possesses an unimportant picture-gallery and a library with some valuable MSS.

72½ M. *Sabiñánigo.* Omn. in summer (electric railway projected) up the *Val de Tena*, viâ *Biescas*, to the celebrated sulphnr-baths of *Panticosa* (see *Baedeker's Southern France*).

82½ M. **Jaca** (2690 ft.; *Fonda Mayor*), a town of 4900 inhab., which has retained its ancient Iberian name, is the capital of the mountain district of *Sobrarbe* (p. 192), said to have been noted as early as 886 for its fueros (p. 193). The *Town-Walls*, with their numerous towers, date in part from the 10th century. The *Cathedral* was fonnded in 1040 by Ramiro I., but underwent many subseqnent alterations. The entrance to the Capilla de San Miguel, the marble retablo in the Capilla de la Trinidad, and a bishop's tomb in the Cap. de Su Majestad are all in the plateresque style. The *Casa Consistorial* and other buildings are also in the plateresque style. A back-room in the chemist's shop in the Calle Mayor has an artesonado ceiling of the 15th century. The *Ciudadel*, erected by Philip II., stands on a hill and affords a fine view. — To the N. a road ascends the *Valle de Canfranc* to (31½ M.) *Urdos*, on the French frontier (see *Baedeker's Southern France*).

The railway to Lérida continues to run towards the S.E. To the left we enjoy views of the Pyrenees. — 42 M. *Grañén*, on the left bank of the *Isuela*, which the train descends. 48½ M. *Poliñino.*

56 M. **Sariñena**, an old town with 3300 inhab., lies in a fertile district, on a ridge between the Isuela and the *Alcanadre.*

From Sariñena a road leads to the S.E. to (9½ M.) *Villanueva de Sigena*, on the Alcanadre, near which is the convent of **Sigena**, founded in 1188 by Alfonso II. of Aragón and his wife Sancha of Castile. The convent has interesting Romanesque features and contains the tomb of Doña Sancha.

The railway crosses the Alcanadre by a viaduct 80 ft. high and passes through a tunnel. 62 M. *Lastanosa*, in a bleak hill-district. — We cross the *Tormillo* and reach (76 M.) *Selgua*, on the *Cinca.*

A branch-railway (12½ M., in 1 hr.) connects Selgua with **Barbastro** (*Fonda la Castellana*), an ancient and decayed see with 7000 inhab., which lies on the *Vero*, to the N. The *Cathedral* dates from the 16th century.

Our line crosses the Cinca by an iron bridge 640 ft. long. — 79 M. **Monzón** (*Fonda de Alcober*), a town of 3800 inhab., the name of which is well known in history as a meeting-place of the Cortes of Aragón and Catalonia. The building in which they sat is now the *Juego de Pelota.* The principal church, *San Juan*, is in the Gothic style. On a hill rising steeply over the town is a conspicuous old castle, which Ramón Berenguer IV. of Barcelona assigned to the Knights Templar in 1143. The ruins of another fortress, on a lower hill opposite, are referred to the Roman period. According to Edmondo de Amicis, the castle and town of Monzón illustrate, as no other place in Spain, 'the timorous submission of an oppressed people, and the perpetual menace of a ferocious lord'.

The train now runs through olive-groves and crosses the *Sosa.* 85½ M. *Binefar* is the station for the small town of *Tamarite de Litera*, which lies about 7½ M. to the N.E. — Farther on we traverse a bleak district and cross the *Calmor*, which here forms the boundary between Aragón and Catalonia.

98½ M. *Almacellas;* 102½ M. *Raymat*, in the *Noguera*, a district watered by the *Segre* and numerous canals.

113½ M. *Lérida*, see p. 251. — Thence to *Barcelona*, see R. 23; to *Reus* and *Tarragona*, see R. 28.

20. From Saragossa to Reus *(Barcelona)*.

148½ M. Railway (Estación de Madrid) in 7¼-10 hrs.; fares 28 p. 80, 21 p. 65, 13 p. 50 c. (to *Barcelona*, 213½ M., in 10¼-15 hrs.; fares 42 p. 60 c., 32 p., 20 p. 30 c.). 'Train de luxe' (1st class only) with a considerable extra charge. — Railway-restaurants at *Saragossa*, *Mora la Nueva*, and *Reus*.

Saragossa, see p. 200. — The train sweeps round the city and then runs to the S.E. between the Ebro (left) and the Canal Imperial (p. 210). To the left we see the village of *Pastriz*, on the left bank of the river. — 10½ M. *El Burgo*. Adjacent, on the Ebro, is the ermita of *Zaragoza la Vieja*.

18 M. *Fuentes de Ebro*, the terminus of the Canal Imperial, is a small town of 2200 inhab., situated on the *Ginel*, not far from the Ebro. It contains the handsome palace of the Counts of Fuentes. — Farther on, to the left, we see the villages of *Osera* and *Aguilar de Ebro*, both on the left bank of the river. — 21½ M. *Pina de Ebro;* the small town, with 2400 inhab., is on the opposite bank. — We now cross and recross the *Acequia de Quinto* and traverse olive-plantations.

27½ M. **Quinto**, an old town with 2400 inhab. and saline baths. — On the left bank of the Ebro appears the little town of *Gelsa*. Beyond the torrent of *Lopín* we reach (35½ M.) *La Zaida*. — The train turns to the S. and ascends along the brook *El Aguas* for a short distance. — From (41 M.) *Azaila* a road runs to *Escatrón*, a small town situated on the Ebro 7½ M. to the E. — The line now crosses a tableland named the *Meseta de Azaila*.

44½ M. **Puebla de Hijar**, the station for the small town of that name (1900 inhab.), which lies 3 M. to the S.

From Puebla de Híjar a road leads through the *Desierto de Calanda* to the old town of **Alcañiz** (1110 ft.), which lies on the *Guadalope*, about 18½ M. to the S.E. Alcañiz, the *Anitorgis* of the Iberians and the *Alcanit* of the Moors, was the scene of a famous battle in B.C. 212, in which the Carthaginians under Hasdrubal Barca defeated the Roman army and slew its leaders Gnæus and Publius Cornelius Scipio. — For the continuation of the road viâ (52 M.) *Morella* to *Vinaroz*, see p. 283.

The line again turns towards the E., passes (51 M.) *Samper de Calanda*, and crosses the *Guadalope*. At (63½ M.) *Chiprana* it once more reaches the Ebro, the course of which from Escatrón (see above) to Caspe is very circuitous.

73½ M. **Caspe** *(Fonda de Galán)*, a poor town with 7700 inhab. and a Gothic collegiate church, lies on the right bank of the Ebro. — The river sweeps round to the N. and skirts the *Sierra de Mequinenza*, a range belonging to the Catalonian coast-mountains. 80½ M. *Fabara;* 86½ M. *Nonaspe*. — At (94½ M.) *Fayón* the

train regains the Ebro and enters the Catalonian province of *Tarragona*. The Ebro forces its way through the coast-ranges of Catalonia. The heights on the left bank belong to the *Sierra de la Llena*. 102 M. *Ribarroja*; 106 M. *Flix*; 110½ M. *Ascó*. — Before reaching (118½ M.) *Mora la Nueva* (Rail. Restaurant) we cross the Ebro, which flows hence due S. to Tortosa (p. 271), and proceed to the E. through a hilly and well-tilled region. Several tunnels. — 124 M. *Guiamets*; 126 M. *Capsanes*.

131 M. **Marsa-Falset**, the station for the village of *Marsa* and the small town of *Falset* (3500 inhab.). The latter, lying in a pretty valley on the slope of *Monte Mola* (3015 ft.), a S. spur of the *Montsant* (3515 ft.), is the chief place in the rich wine-growing district of *El Priorato*, and contains a ruined castle and the remains of a palace of the Dukes of Medinaceli. — 134 M. *Pradell*; 137 M. *Dosaiguas-Argentera*; 140½ M. *Riudecañas-Botarell*; 143½ M. *Borjas del Campo*.

148½ M. *Reus*, see p. 260. — Thence to *Barcelona*, see R. 25; to *Lérida* and *Tarragona*, see R. 28.

IV. CATALONIA.

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The *Principado de Cataluña*† forms the N.E. corner of the Iberian Peninsula. As a whole it may be described as a wild mountainous district, abutting on the Pyrenees. All the principal rivers have their sources in this lofty frontier-range. The streams that reach the Mediterranean to the N. of Barcelona are mere coast-rivers, but the *Llobregat* (the Roman *Rubricatus*), which waters the fertile Campiña of Barcelona, is somewhat more important. The chief river of Catalonia is, however, the *Segre (Sicoris)*, which joins the *Ebro* at

† Catalonia has four provinces: *Barcelona* (2967 sq. M.; pop. 1,054,540), *Gerona* (2263 sq. M.; pop. 299,280), *Lérida* (4690 sq. M.; pop. 274,590), and *Tarragona* (2505 sq. M.; pop. 337,960).

Mequinenza and adds much the larger volume of water (especially in summer) to the united stream. Below the junction the Ebro *(Hiberus)* breaks through the mountains in the S. part of the province of Tarragona and forms a spacious delta at its mouth to the E. of Tortosa. The only navigable part of it is that below Tortosa.

There are no great mountain-ranges in Catalonia, and its mountain-scenery is seldom picturesque. Among its isolated summits, rising here and there like islands, are the *Montseny* (5690 ft.), the celebrated *Montserrat* (4070 ft.), the *Montagut* (3125 ft.), and the *Montsant* (3515 ft.), the last two lying farther to the S. The snow-clad Pyrenees, though beyond the boundaries of the province, form an important factor in the scenic views of its N. portion; the most conspicuous peaks are the *Canigou* (9135 ft.), the *Maranges* (9560 ft.), and the *Carlitte* (9585 ft.). Towards the Mediterranean, in the N. part of the province, spreads the plain of *El Ampurdán*, and the plains of Gerona and Vich may also be mentioned. The W. part of Catalonia resembles in its geological formation the barren districts of clay and marl in the adjoining province of Aragón; but the Catalonians, true to their national proverb (*Los Catalanes de las piedras sacan panes*, *i.e.* 'produce bread from stones'), manage, by dint of artificial watering, to win rich crops from this unpromising soil, especially in the *Llano de Urgel*, the *Noguera*, and the *Fontanat*.

The valleys of the Pyrenees, which feed large herds of sheep, goats, and hogs, also produce large quantities of serviceable timber. On the lower slopes grow evergreen and felt-leaved oaks (Quercus Ilex and Q. Tozza), farther up are firs and pines (Pinus pyrenaica, P. silvestris, P. abies), and in the highest zone of vegetation are boxwood and Alpine shrubs. Nearer the coast grow olive-trees, vines, fig-trees, nut-trees, agaves, cacti, orange-trees, date-palms, and carob-trees. The quick-flowing streams supply the motive power for numerous mills and factories.

In the veins of the modern Catalan the old Iberian blood mingles with that of Greeks, Romans, Goths, Arabs, and Gauls. Like the Basque, he is a born man of business, forming a striking contrast to the slow-moving Castilian and the lazy Andalusian, who are mere tillers of the soil and are content with the satisfaction of the most elementary desires. He supplies a great part of Spain with paper, soap, iron ware, and the products of his textile factories. Thousands of busy female hands are occupied in making lace for mantillas. The Catalan is keenly alive to the main chance, and the 'gran caballero Don Dinero' bulks as largely in his eyes as the 'Almighty Dollar' is said to do in those of our Transatlantic cousins. Like the Swiss, he wanders through the lands of both hemispheres, in the hope of returning as a rich man to his home. All that lies beyond the frontier of his native province is foreign land to the Catalan, and not least 'España Uniforme', with its centralization, and the 'Corte' of Madrid, with its superficial polish. He

avoids speaking Spanish, or, as he calls it, 'Castilian', and revels in the 'melody' of his Catalan tongue, which is spoken not only throughout Catalonia but in the greater part of Valencia, the Balearic Isles, and to the N. as far as Andorra and Roussillon. This language closely resembles the Provençal or Limousin, and is one of the roughest of Romanesque dialects. The Catalan, however, writes poetry (*e.g.* the dramas of *Iglesias*) and even scientific works in this unlovely speech †.

History. Under the Romans *Hispania Tarraconensis* was the kernel of the Iberian possessions. After a temporary occupation by the Visigoths, to whom, perhaps, the district owes its name (Gotaulania?), it fell into the hands of the Moors. These in turn were compelled to abandon it, and from the time of St. Louis onwards Catalonia formed part of the Frankish kingdom under the name of the *Spanish Mark*. Wilfrid the Shaggy (*Velludo* or *Velloso*), governor in the reign of Charles the Bald, threw off the yoke of the West Frankish monarch (874) and established the independent *Condado de Barcelona*. The Catalans had at this time established the reputation, which they still hold, of being among the boldest and most skilful mariners of Europe. From Count Ramón Berenguer I. (1035-76) the land received an admirable code of laws, the celebrated *Código de los Usatjes de Cataluña*. In 1149, on the marriage of Ramón Berenguer IV. with Petronila, daughter and heiress of King Ramiro II. ('el Monje'), Catalonia was united with Aragón; and on the marriage of Ferdinand and Isabella (1469) both these countries were incorporated with Castile. Catalonia, however, received a liberal constitution and numerous special privileges (fueros). When Philip IV. imposed heavy taxes in 1640 to aid him in raising troops against France, the Catalonians rebelled and, electing Louis XIII as Count of Barcelona, offered an obstinate resistance (with French help) to the Spanish army. Finally the capitulation of Barcelona (p. 234) restored the Spanish supremacy, accompanied by a confirmation of the fueros. During the War of the Spanish Succession Catalonia espoused the cause of the Austrians (p. 234). The sufferings of Barcelona at this epoch are borne witness to by its coins bearing the legend 'Barcino civitas obsessa' (1714). Philip V. abolished the ancient constitution, and it was only the War of Independence against Napoleon that finally made the Catalonians politically Spanish. The heroic defence of Gerona in 1809 (p. 224) made it a worthy rival of Saragossa. But to this day the natural affiliations of the Catalans attract them towards the S. provinces of France; and they are always ready for revolt.

† The pronunciation of this dialect differs in many respects from Spanish. Thus *ch* at the end of a word sounds like *k*, *g* and *j* are pronounced as in French, *ig* after a vowel is pronounced like the Scottish guttural *ch* (puig = puch), *ny* like the Spanish *ñ*, and *x* like *sh*. The Castilian *casa del*, *casa de la*, and *casa de* are represented by *cal*, *ca la*, and *can*.

Of all the provinces of Spain, Catalonia makes the most 'European' impression. In a general way it resembles Italy, though its scenery is much less attractive.

21. From Perpignan to Barcelona.

131 M. Railway in 5¾-9¼ hrs. (fares 27 fr. 10, 20 fr. 15, 12 fr. 90 c.). As far as *Port-Bou*, the Spanish frontier-station (¾-2 hrs.), the train is in the hands of the *Chemin de Fer du Midi* (in the reverse direction from *Cerbère*, the French frontier-station); thence to Barcelona (4¼-6¼ hrs.) it is run by the *Compañia de los Ferrocarriles de Tarragona á Barcelona y Francia* (fares 23 p. 25, 17 p. 60, 11 p. 30 c.). Beyond *Empalme* the express follows the inland line; comp. pp. 226-228). — Carriages are changed and luggage is examined (comp. p. xiv) at Port-Bou (or Cerbère). There are money-changers' offices and restaurants at both these stations; and there are railway-restaurants also at *Gerona*, *Empalme*, and *Barcelona*. — For the Spanish railways, time-tables, etc., see p. xviii.

From *Paris* to *Barcelona* 'train de luxe' twice weekly in ca. 19 hrs. (1st class only, with a considerable 'supplement'; comp. p. xviii). *Perpignan* is reached by express from *Lyons* in 9-10 hrs., from *Marseilles* in 7 hrs.

Perpignan (80 ft.; *Grand-Hôtel; Hôt. de la Loge; Hôt. de la Poste; Hôt. du Nord et du Petit-Paris; Hôt. de France*), the fortified old capital of the Counts of Roussillon and now of the department of the Pyrénées Orientales, lies on the right bank of the *Tet*, ½ M. from the railway-station. Pop. 36,200. In 1493 the town fell to the Spaniards, but in 1642 was taken by Louis XIII (p. 221). The *Cathedral*, founded in 1324 and completed in the 16th cent., somewhat resembles that of Gerona. Many of the streets also retain a decidedly Spanish character. Among the most interesting buildings are the *Castillet* of 1319 (now a prison) and the *Loge* or *Lonja*, dating from the end of the 14th cent. and now occupied by the Mairie and a café.

6 M. *Corneilla*. — 8½ M. *Elne*, the ancient *Illiberris*, rechristened *Helena* by Constantine the Great, with a cathedral of the 12-15th cent. and Romanesque cloisters (p. lvi). Fine view of the Pyrenees. — The train crosses the *Tech*. 10 M. *Palau-del-Vidre*; 13½ M. *Argelès-sur-Mer*. The line approaches the sea and tunnels through the E. foot-hills of the Pyrenees. — 17 M. *Collioure*, the ancient *Cauco Illiberis*, picturesquely situated on the coast, with an old castle. 18½ M. *Port-Vendres*, the *Portus Veneris* of the Romans, with an excellent harbour and good sea-bathing. 21 M. *Banyols-sur-Mer*, celebrated for its wine.

25½ M. **Cerbère** (*Rail. Restaurant*, with beds) is the last French station and seat of the French custom-house. — The railway now passes in a tunnel through the *Col des Balistres* (Catalan *dels Belliustres*), which here forms the boundary between France and Spain.

26½ M. **Port-Bou**, the first Spanish station, with a small harbour and the Spanish custom-house *(Aduana)*. Pop. 2500. Travellers should defer their visit to the buffet till after their summons for the inspection of the baggage.

Soon after leaving Port-Bou we pass through a tunnel, beyond which we obtain a grand view of the sea and *Cape Creus*. The train crosses several ravines and gullies *(rieras)*. Beyond (28½ M.) *Culera* we thread two tunnels. Among the signs that we have fairly entered Catalonia are the water-wheels *(norias)*, the hedges of aloe, and the picturesque costume of the people, including the red caps *(barretinas, gorros)*, sandals *(esparteñas, i.e.* made of esparto; *alpargatas)*, black velvet knee-breeches, red sashes *(faja)*, and shawls *(bufanda)*.

31 M. *Llansá*, the church-tower of which resembles a fortress. The railway quits the shore and threads two tunnels. — 36 M. *Vilajuiga*, with the castle of *Caramanso*. Here also are two characteristic Catalonian bell-towers, consisting simply of plain walls, with openings in which the bells hang. To the right we have superb views of the snow-clad Pyrenees *(Canigou, Costabonne, Puigmal*, etc.), with the deep gap of the *Col de Portus (Perthus)*, over which Hannibal is supposed to have marched on his way to Italy in B.C. 218. To the left are Cape Creus and Cape Norfeo. The fertile plain which the railway now traverses is the wine-producing *Ampurdán*, which derives its name from the ancient Emporiæ (Ampurias, see below). It is watered by the *Llobregat Menor*, the *Muga*, the *Manol*, and the *Fluviá*, all of which the train crosses. — Beyond (39 M.) *Peralada* the *Muga* is crossed.

43 M. **Figueras** (*Hôt. de Paris*, pens. 6½ p., well spoken of), the chief place of the Ampurdán, is an uninteresting town with 10,700 inhab., and much exposed to fever in summer. The pentagonal *Castillo de San Fernando* (480 ft.), built under Ferdinand VI., occupies the site of a Capuchin convent. On the last Mon. in May or the first Mon. in June Figueras is the starting-point of *El Profaso de la Tramontana*, a processional pilgrimage which has for its goal the *Ermita de Nuestra Señora de Requesens*, situated among the mountains 15 M. to the N. It commemorates a similar pilgrimage in 1612, which resulted in the chasing away of a severe fever epidemic by the Tramontana (N. wind). The celebrations last three days.

A diligence plies from Figueras to *Rosas* (clean Fonda on the shore), the ancient Greek *Rhode*, a small seaport and sea-bathing resort about 9½ M. to the E., which gives its name to the Gulf of Rosas. About halfway to it is *Castellón de Ampurias*, the name of which recalls *Emporion*, an ancient Greek colony. The importance of these two Greek settlements is testified by numerous coins with Greek and Iberian inscriptions. Emporion was situated on an island (now joined to the mainland and occupied by the modern village of *San Martín de Ampurias*) and extended over the hills inhabited by the native populatin. Remains of the harbour-mole, built of massive blocks, may be traced, also the S. town-wall and numerous graves on the hills next the sea. It is most conveniently visited from the station of San Jordi (p. 224), 2 hrs'. drive from the *Escala* (tolerable inn).

Another diligence runs from Figueras to the S.W. up the valley of the Fluviá to *Castellfullit de la Roca* and *Olot* (p. 226), which form the geologically interesting centre of a volcanic system even yet active. 'The eocene tertiary formation in the floor of the valley is penetrated by volcanic eruptions of a basaltic character. Above these rise 14 eruptive peaks, some of which, such as the *Monte de Santa Margarita* and the *Bosch de Tosca*,

of perfectly conical form and with well-preserved craters, have poured large masses of lava over the tertiary deposits. Several of these extinct volcanoes have fissures and holes, through which air is expelled with great violence and noise. Such blow-holes are named *bufadors* by the natives. Castellfullit itself lies on the surface of a stream of basaltic lava, which consists of five strata of columnar lava piled one above another like the stories of a house' (*Willkomm*).

46½ M. *Vilamalla;* 48½ M. *Tonyá;* 49½ M. *San Miguel de Fluviá*, with an old Romanesque tower. We cross the *Fluviá*. The geological formations are mainly sandstone and breccia. — 53½ M. *Camallera*. The train descends into the fruitful valley of the *Ter*. 56½ M. *San Jordi*. — From (59 M.) *Flassá* a branch-railway runs to *La Bisbal* and the small harbour of *Palamós* (export of cork; Brit. vice-consul). — 61 M. *Bordils y Juyá;* 63½ M. *Celrá*. To the right is *Sarriá*, with a large stone bridge, above which rise the *Costa Roja* and (farther on) the conical *Roca Corba* (3255 ft.). The train skirts the N. side of Gerona and crosses the *Oña*, which here joins the Ter and is flanked with balconied houses. The station lies in the S.W. part of the town.

69 M. **Gerona** (615 ft.; *Fonda de los Italianos*, R. 1½-6, B. 1, déj. 2½, D. 3 p.; *Hot. del Centro; Rail. Restaurant*), a quaint old town with 15,700 inhab., lies in a fine situation between the *Ter* on the N., the bleak fortified height of *Montjuich* on the N.E., and the *Oña* on the W. It lies partly in the plain, and partly spreads in the form of an amphitheatre over the slopes of the Montjuich. A bridge over the Oña, connecting Gerona with the suburb of *El Mercadal*, affords a romantic view of the houses of the old town, mirrored in the water. The *Galligans* flows through the town and joins the Oña.

The ancient name of the town was *Gerunda*, and the Arabs, into whose hands it fell in 713, called it *Jerunda*. Charlemagne took it from the Moors in 785, but they recaptured and plundered it ten years later. It was restored by the Counts of Barcelona. After the union of Catalonia and Aragón (p. 221) the crown-prince bore the title of 'Príncipe de Gerona'. In consequence of its adherence to the Hapsburgs Gerona was deprived of its university and privileges at the end of the Spanish War of Succession. The heroic defence of the town in 1809 is celebrated. A small Spanish garrison, aided by a handful of English volunteers, resisted for seven long months a French army of 35,000 men under Verdier, St. Cyr, and Augereau; and it was famine and the complete lack of ammunition only that finally caused its surrender on Dec. 12th. Even the women shared in the heroism of the defenders. *Mariano Alvárez de Castro*, who commanded the garrison at first, was utterly prostrated by the strain of the defence and died the following year (1810). He was succeeded by *Samaniego*. The French lost 15,000 men during the siege.

The Gothic *Cathedral was begun in 1312 on the site of an earlier church, which had been reconsecrated in 1038, after the expulsion of the Moors. The first part completed was the Capilla Mayor, which was constructed, after the plan of Barcelona Cathedral, with an ambulatory and radiating chapels. *Enrique of Narbonne* and *Jacopo de Favariis* of the same town are named as architects; and *Bartholomé Argenta* completed this part of the church in 1325-46. In 1416 *Guillermo Boffiy* made the plan for the huge aisleless nave

(p. xlviii); but his design seemed so bold to the cathedral chapter, that they had it examined by a special junta of architects before adopting it. The nave was not finished till late in the 16th cent. (1579?). The campanile was begun in 1581; the façade, preceded by a flight of 86 steps, dates from 1607 and was modernized in 1733. The terra-cotta figures of apostles at the S. portal were executed in 1458.

Interior. The span of the nave is 74 ft.†, without counting the side chapels (ca. 16ft. deep) between the huge bnttresses. Unfortunately the effect of its fine proportions is marred by the intrusion of the coro. The sillería dates from the 14th cent. but was modernized in the 16th. The *Capilla Mayor* contains the elaborate high-altar (p. lvii), of 1320-48, which is covered with thin gilded plates of silver, bearing scenes from the life of the Virgin and adorned with enamels and precious stones (17th cent.). The *Custodia* (p. lxiv) is covered without and within by large plaques of enamels. The valuable reliquary and three processional crosses on the altar also demand mention. Among the most interesting of the numerous tombs and monuments are those of *Bishop Berenguer* (d. 1408), in the capilla mayor, to the left; *Count Ramón Berenguer II.* (d. 1082), dating from the end of the 14th cent., above the door of the sacristy; the *Countess Ermesindis* (d. 1057); *Bishop Anglesola;* and *Bernardo de Pau*, one of the founders of the chnrch, in the Chapel of St. Paul (first to the left of the main entrance; monument of the 15th cent.).

The irregular Romanesque Cloisters *(Claustro)* date from the beginning of the 12th century. The *Cementerio de los Negros* contains old inscriptions and tombstones. Among the treasures of the *Archivo* and the *Sala Capitular* are a copy of the Apocalypse of 974; a Bible belonging to Charles V. of France, illuminated by Bernardo de Mútina (13th cent.), some of the initials of which are adorned with the Arabic words for 'God is our refuge'; beautiful antependia of the 14-15th cent. (Women at the Sepulchre, Christ in Hades); and a celebrated piece of Romanesque tapestry representing the Creation (11th cent.).

A little to the S. of the cathedral is the conspicuous collegiate church of San Feliú, which is in the Transitional style, though the choir was not finished till 1318. It has two towers, only one of which (octagonal) is completed (1392). The W. façade belongs to the 17th century. To the E. the church ends in a semicircular apse, with a smaller apse on the N. and two small apses on the S.

Two Roman and four early-Christian sarcophagi are built into the high-altar (p. lv), representing the Rape of Proserpine, a Lion-hunt, and scenes from the Old and New Testaments. A painted and gilded sarcophagus above the high-altar contains the remains of St. Felix. The Capilla de San Narciso, which is elaborately adorned with marble, contains the tomb of Mariano Alvárez de Castro (p. 224), by Suñol.

To the W. of the cathedral is the Romanesque church of *San Pedro de Galligans*, the plan of which resembles that of San Feliú. The cloisters of this church are fitted up as the *Museo Provincial*, containing architectural remains, Roman and Christian tombs, and objectsd iscovered at Ampurias (p. 223; Phœnician carvings in alabaster, archaic Greek vases). — Between the churches of San Feliú and San Pedro is a Capuchin nunnery, containing the so-called *Baños Árabes* (Moorish baths), a small octagonal building with columns, which was probably built as a Christian chapel.

† The nave of York Cathedral is 52 ft. wide, that of Notre Dame 48 ft., that of Cologne Cathedral 49 ft., that of Toulouse Cathedral 63 ft.

Remains of cyclopean walls are preserved in the court of the old university and in the *Collegio de Caridad.*

From Gerona to San Feliú de Guixols, 25 M., light railway in 1¾ hr. — **San Feliú de Guixols** (*Fonda de las Noyas;* Brit. vice-consul, *J. Sibils;* Amer. consular agent, *Francis Esteva*), an important town of 10,300 inhab., to the S.E. of Gerona, is the chief port for the Spanish cork industry, and is visited by ships of all nations. — Another railway ascends the valley of the Ter, to the N.W., to *San Feliú de Pallarols* (23½ M. in 2 hrs.), whence a diligence runs to *Olot* (p. 223).

Continuation of Railway. The train sweeps round to the W. and then follows the valley of the Oña towards the S. — 72 M. *Fornells.* To the right (N.W.) are the distant snow-capped peaks of the Pyrenees, to the left the *Montes Gabarras.* The fertile district is sprinkled with woods of pines and cork-trees. — 75 M. *Ruidellots de la Selva.* We cross the Oña. — 79 M. *Caldas de Malavella,* on the *Riera de Caldas,* with thermal springs (95° Fahr.), known to the Romans. — 82½ M. *Sils* lies near a large marshy lake, the W. bank of which the railway follows.

87 M. **Empalme** *(Rail. Restaurant),* a junction where the railway forks into the *Línea Interior* (see below) and the *Línea del Litoral* (see p. 228), both running to Barcelona and reaching it at the same terminus (comp. pp. 222, 229).

The Inland Line skirts the N.W. slope of the *Sierra de Nuestra Señora de Corredo* and for a time ascends along the left bank of the *Tordera.* — 90½ M. *Hostalrich,* picturesquely situated on the Tordera and commanded by a fort. Some of the houses are built against the old city walls, in which windows have been inserted, producing a curious effect with their sun-blinds. — The dominant feature of the scenery from this point almost all the way to Barcelona is the (right) *Montseny* (5575 ft.), an imposing serrated mountain-ridge, describing a semicircle round a valley which opens to the S. It is generally capped with snow. The ascent is usually made from *Arbucias,* to which a diligence runs from Hostalrich. — We now cross the 'rambla' of Arbucias and reach (94 M.) *Breda.* To the right is the old castle of *Monsoliú.* — 95½ M. *Gualba.* — We now cross the *Rambla de Partagás* and reach (98½ M.) *San Celoni,* an old commandery of the Templars. — 100½ M. *Palautordera.* To the W., in an attractive plain, is the village of *Santa María de Palautordera.* The train crosses the *Rambla de Trenta Pasos* and enters the fertile valley of the *Mogent.* 105 M. *Llinás;* 107½ M. *Cardedeu.* We now descend the slopes of the *Corro,* thread a tunnel, and enter the populous district of *Vallés,* watered by the Mogent and the *Congost.*

112 M. **Granollers del Vallés** *(Fonda de España; Fonda de Europa),* an industrial town with 6700 inhab., and a good centre for excursions.

The most interesting of these is that to *San Miguel del Fay,* an imposing basaltic amphitheatre, watered by the *Miguel* and containing an abandoned convent and some fine waterfalls, at the foot of one of which is the church of *St. Michael of Fay.* Adjacent is a cavern with beautiful

stalactites. Other points visited from Granollers are the castle of *La Roca* (2½ M.), the Romanesque church of *San Feliú de Canovellas* (1 M.), and the ermita of *Nuestra Señora de Bellula.*

FROM GRANOLLERS TO SAN JUAN DE LAS ABADESAS, 54 M., railway in ca. 3½ hrs. (fares 10 p. 45, 7 p. 50, 4 p. 70 c.). — The line at first follows the *Congost.* 2 M. *Las Franquesas;* 5½ M. *La Garriga.* To the right rises the Montseny. 8 M. *Figaró;* 12 M. *San Martín de Centellas;* 15 M. *Centellas,* with a Renaissance church, situated on the *Puig del Oller.* Near (18½ M.) *Balenyá* are *Tona* and *Collsuspina,* two villages celebrated for their cheese.

25 M. **Vich** (1575 ft.; *Fonda de Garriga, Fonda de Cunill,* unpretending), an old town and bishop's see with 11,600 inhab., is situated on the left bank of the *Meder,* a small affluent of the Ter. The *Cathedral,* founded in 1040 and reconstructed in 1803-21, contains a fine marble altar, with scenes from the life of St. Peter. The Gothic cloisters of the 14th cent., which were restored when the Church was rebuilt, are renowned for the exquisite tracery in their windows. The episcopal *Museo Arqueológico-Artístico* contains some prehistoric antiquities and Græco-Romau terracottas, etc. (some from Emporiae, p. 223); an extensive collectiou of paintings of the 10-15th and of the 16-18th cent.; silver and copper ecclesiastical utensils (10th cent. et seq.); ivory carvings; sculptures in alabaster; church-vestments (15th cent. et seq.); candelabra and other church ornaments; medals, etc. (catalogue 5 p.).

Beyond Vich, to the left, is the village of *Gurb,* above which, on the *Monte Salvador,* is a ruined castle. The railway now ascends the valley of the *Ter.* 30½ M. *Manlleu;* 35½ M. *Torelló;* 40½ M. *San Quirico.* We enter the province of *Gerona.*

48 M. **Ripoll** (2230 ft.), a small town with 4900 inhab. and important coal-pits. The *Benedictine Convent* (now suppressed) was erected by Wilfrid the Shaggy (p. 221) and added to up to the 16th centnry. The façade of the church is covered with sculptures (p. lvi). The massive nave dates from the 9-10th cent., the transept and apse from the 11th, the side-chapels, monuments, and marble altars from the 12-15th, and the choir from the 16th century. The Romanesque cloisters, in two stories, deserve notice. — From Ripoll a diligence runs to (38 M.) *Puigcerdá* (p. 253).

54 M. *San Juan de las Abadesas,* the terminus of the railway, with large iron and coal mines. — Diligence thrice daily to *Camprodón* (3775 ft.), at the confluence of the *Río Torto* and the Ter, with numerous country-houses belonging to rich citizens of Barcelona, and once daily to *Olot* (p. 223).

Beyond Granollers the railway crosses the Congost, the wild valley of which is seen to the right. — At (116½ M.) *Montmeló* the serrated summit of the Montserrat (p. 254) becomes visible on the right. We cross the *Rieras de Pareto* and *de Mollet.* To the right is the *Costa de Mar;* to the left are the *Montañas Matas* (1540 ft.) and the castle of *La Roca* (see above). — From (119 M.) *Mollet* or *Sant Vicens de Mollet* a branch-railway runs to the N.W. to (8½ M.) *Caldas de Montbuy,* with hot springs (158° Fahr.). — The line now crosses the *Riera de Caldas,* the *Riera Seca,* and the *Ripollet,* affluents of the Congost. To the left is the church of *Reixach.* — 123 M. *Moncada,* with a ruined castle. The Congost, now called the *Besós,* forces its way through *Monte Tibidabo* (p. 247). The railway runs parallel with that to Lérida (R. 23), between the Besós on the right and the *Acequia del Conde,* an irrigation canal. — 125½ M. *Santa Coloma de Gramanet,* on the other side of the river, with many villas. — 126 M. *San Andrés (Sant Andreu) de Palomar,* a manufacturing suburb of Barcelona. — 126½ M. *Horta,* with the *Laberinto* of the Marqués de Alfarras. — 128 M. *Clot* is now included within the

limits of Barcelona. The train runs between factories and country-houses, sweeps round the park, and draws up in the *Estación de Francia* at (131 M.) *Barcelona* (p. 229).

The Coast Railway (*Línea de Mataró y del Litoral;* 47 M., in 2½-3¼ hrs.; fares 9 p., 6 p. 95, 4 p. 80 c.), which diverges from the inland line at *Empalme* (p. 226), is generally considered the more attractive of the two, though it misses the view of the Montseny (p. 226). It sweeps round to the N. of the *Sierra de Mazanet* and then descends along the left bank of the *Tordera.*

93 M. (from Perpignan) *Tordera;* the small town, which has some reputation for its lace, lies on the right bank of the river. The fertile region around is intersected by hedges of aloe. — 97 M. *Blanes,* 1¼ M. to the N.E. of the town, which also makes lace. The men, as in most of these coast-towns, are chiefly fishermen. — The railway turns to the S.W. and twice crosses the turbulent Tordera. — Beyond (99½ M.) *Malgrat* the line runs along the coast. — 102½ M. *Pineda;* 103½ M. *Calella,* a fishing-town with 3600 inhabitants. Tunnels and cuttings alternate. Above the first tunnel is a light-house. Farther on we penetrate the promontory of *La Cabra.* — 106 M. *San Pol de Mar.* — The headlands of *Den Batista* and *Cigala* are passed by tunnels. — Beyond (108½ M.) *Canet de Mar,* a lace-making town with 2900 inhab., we intersect the promontories of *Las Rosas* and *La Serp.*

110 M. **Arenys de Mar** *(Fonda del Centro),* a town of 4700 inhab., lies picturesquely at the foot of the *Monte Calvario.* On the height to the right lies *Arenys de Munt,* to which 'tartanas' (p. 288) ascend. The town has a nautical school, maintained by the merchants of Barcelona. — Just beyond the station is a tunnel. To the right are the *Baños de Titus.* The line winds through the rocks on the seashore; on the right is the *Torre de los Encantados,* a tower with fortifications. — 112 M. *Caldetas (Caldas d'Estrach),* consisting of *Caldetas de Mar* and *Caldetas de Dalt (de Arriba),* or lower and upper Caldetas, and possessing some warm springs (106° Fahr.). To the right are the castle of *Rocaberti* and a number of country-houses. Farther on are the villages of *San Vicente de Llevaneras* and *San Andrés de Llevaneras* and the tower of the ruined castle of *Notre Arfán.* We cross the rambla of *San Simón.*

116½ M. **Mataró** *(Fonda de Montserrat; Fonda del Universo),* the Roman *Iluro,* is a seaport and industrial town, with 19,700 inhabitants. It is divided into an upper or old town and a lower or modern town. The *Parish Church* contains paintings by Viladomat (p. 237) and Montana. Numerous fountains.

To the right, as we proceed, are the castle of *Boriache* and the carbonated chalybeate spring of *Argentona.* Farther on are *Cabrera* and *Cabrils,* noted for their roses and strawberries.

Geogr. Anstalt von Wagner & Debes, Leipzig

120½ M. *Vilasar*, consisting of *Vilasar de Dalt* (or *de Arriba*) and *Vilasar de Mar*. The upper town still possesses a few mediæval watch-towers *(atalayas)*, dating from a time when this whole coast had to be guarded against pirates. — Farther on is the castle of *Vilasar*, with the *Torre del Homenaje*. — 122½ M. *Premiá de Mar;* above lies *Premiá de Dalt*, almost hidden by groves of oranges and olives.

124 M. *Ocata*, with a Roman (?) and a mediæval tower, is a suburb of (125 M.) *Masnou*, which lies in a picturesque amphitheatre. Tartanas run hence to the orange-growing village of *Aleya*. — The train crosses the *Aleya* and the *Tava* and threads a tunnel.

127½ M. *Mongat*, with a castle famed for its resistance to the French in 1808. A pleasant excursion may be made to the (1 hr.) ruined Carthusian convent of *Montalegre*, dating from the beginning of the 15th century.

128½ M. **Badalona,** the *Baetulo* of the Romans and now one of the outer suburbs of Barcelona, lies in the midst of a rich plain and contains 19,200 inhab. and several large factories. Above the town rises the *Puntigalá*, a precipitous rock, on the E. side of which, near the old *Convento de la Murta*, has been chiselled an inscription to Apollo. Splendid view of the sea and coast.

We cross the *Besós* (p. 227), the water of which is in summer sometimes entirely absorbed by the needs of Barcelona. We pass many other factories, the suburb of (131½ M.) *Pueblo Nuevo*, which contains the E. cemetery, and the park (on the right).

134 M. *Barcelona.*

22. Barcelona.†

Railway Stations. *Estación de Francia* (Pl. H, 9, 10; restaurant), for the railways to Gerona, Port-Bou, and Perpignan (R. 21; tickets to France must be paid for in gold, comp. p. xviii), to Martorell (Reus; R. 25b), to San Vicente de Calders, Reus, and Saragossa (R. 25a), to Roda de Bará and Picamoixons (Lérida; p. 251), and to Tarragona (Tortosa, Valencia; R. 26). The trains on the last-mentioned line stop at a station in the *Paseo de Gracia* (Pl. G, 6), which is nearer the hotels, but luggage cannot be despatched thence. — *Estación del Norte* (Pl. I, 8; restaurant), for trains to Monistrol, Lérida, and Saragossa (R. 23). — The trains are met by the *Hotel Omnibuses*, the *Omnibus General* (comp. p. xix; fare 25 c., each article of luggage 25-50 c.), and *Cabs* (p. 230). — *Despacho Central* (p. xix), Rambla del Centro (Pl. F, 9).

Arrival by Sea. The large steamers anchor off *Barceloneta* (Paradero de Lanchas; to the S. of Pl. I, F, 11); landing by small boat *(lancha)* 50 c., each article of luggage 25-50 c. (comp. p. xxii). Smaller steamers (such as those from the Balearic Islands) land at the quays. The porter *(mozo de cordel)*, who carries the luggage to the *Aduana* (Pl. F, 10), receives ½-1 p. Drive thence to the hotel, see above. — The agencies *(despachos)* of most of the steamboat companies are in the Paseo de Isabel Segunda or the Plaza de Palacio (Pl. G, H, 9, 10). Steamers ply direct to Cette, Marseilles (comp. p. xv), Genoa, Majorca (p. 272), Valencia, Liverpool, Glasgow, London, etc.

† In the references to the plans of the city, Pl. I indicates the large general plan at p. 230, Pl. alone that of the inner city (p. 234).

Hotels (comp. p. xxiv). *Gran Hotel Colón, in a fine but noisy situation, Plaza de Cataluña and Paseo de Gracia (Pl. G, 7), R. 5-15, déj. from 5, D. from 6, pens. 15-25 p., with a frequented restaurant; *Gran Hotel & Cuatro Naciones (Pl. a; F, 9), Rambla del Centro 35, on the E. side, almost opposite the Teatro Principal, also in a noisy situation, pens. from 12½ p. — *Hot. Gran Continental (Pl. b; G, 8), Rambla Canaletas 10, at the corner of the Plaza de Cataluña, with a large café-restaurant, pens. from 10 p.; *Gr. Hot. de Inglaterra (Pl. i; G, 8), Plaza de Cataluña, at the corner of the Paseo de Gracia and the Puerta del Angel, pens. from 10 p.; *Gr. Hôt. d'Orient (Pl. d; F, 9), Rambla del Centro 20, W. side, R. from 3½, déj. 4, D. 5, pens. from 10 p.; *Hot. Falcón (Pl. c; F, 9), Plaza del Teatro 5, R. from 3½, B. 1¼, déj. 3½, D. 4, pens. 10 p.; *Hot. de España (Pl. f; F, 9), Calle de San Pablo 9, déj. or D. 2½, pens. 6 p.; Hotel de Ambos Mundos (Pl. m; H, 8), Ronda San Pedro, near the Estación del Norte; Hôt. de France, Rambla Santa Mónica 21, pens. 7½ p.; Hot. Peninsular (Pl. e; F, 9), Calle de San Pablo 34, pens. from 6 p., very fair; Hot. Internacional (Pl. g; F, 9), Llano de la Boquería 1, corner of the Rambla del Centro, pens. 5 p.; Hot. de Cataluña, Plaza Real (Pl. F, 9), pens. from 5 p.; Fonda del Universo, Plaza de Palacio 3 (Pl. H, 9), near the harbour, pens. 7 p., well managed and good at the price. — **Casas de Huéspedes** (comp. p. xxv). *G. Ranzini*, Paseo de Colón 8 and Dormitorio de San Francisco 5 (Pl. F, 10), with view of the harbour; *Hôt.-Restaurant de la Marina*, Plaza de Palacio 10; both well spoken of. — **Pensions.** *Mme. de Bergue*, Rambla Cataluña 79 (Pl. I; G, 5, 7); *Miss Bendir*, Paseo de Gracia 110 (Pl. I; G, 5, 7); *Mme. Diefenbach*, Calle Casanovas 30 (Pl. I; E, 6); *Mme. Fabert*, Calle Consejo de Ciento 329 (Pl. I; G-I, 6); *Mme. Louis*, Calle Union 7 (6 p.); *Señora Colubi*, Calle Pelayo 56.

Restaurants (comp. p. xxv). At most of the hotels and undernamed cafés. Also: **Restaurant de Francia (Justín)*, Plaza Real 12, déj. from 4, D. from 5 p.; **The Criterion* (English), Rambla de Santa Mónica; **Café Miramar* (p. 246), on the Montjuich, with small rooms but fine view; **Café-Restaurant del Tibidabo*, see p. 247. In summer there are cafés-restaurants at the *Baños de Mar* (p. 232).

Cervecerías (comp. p. xxvi), all with Bavarian beer. **Restaurant Gambrinus*, Rambla Santa Mónica 29, near the harbour; *Restaurant de Munich*, Calle Fontanella 6, by the Plaza de Cataluña. Native beer at the *Restaurant Lion d'Or*, Plaza del Teatro 6, by the Teatro Principal (Pl. F, 9); *Cervecería Moritz* (German), Calle Sepulveda 201 (Pl. E, F, 7).

Cafés (comp. p. xxvii). **Maison Dorée*, on the S.E. side of the Plaza de Cataluña (Pl. G, 8); *Novedades*, Paseo de Gracia (Pl. G, 7; right), with large billiard-rooms where a great deal of betting goes on in the evening, music 5-7 & 9-11; *Alhambra*, Paseo de Gracia (left). — In the Rambla del Centro (Pl. F, 9; p. 236), named as we ascend from the harbour: on the left, *Condal*, *Liceo* (in the Teatro del Liceo); on the right, **Suizo* (with restaurant and a second entrance in the Plaza Real), **Continental* (see above). — *Universidad*, Plaza de la Universidad (Pl. F, 7).

Cabs (*Coches de Plaza*, *Carruajes*; a bargain should be made before entering). There are three zones. The following is the tariff within the First Zone, which extends on the S. to Miramar (Pl. E, 10), on the W. to the intersection of the Granvía Diagonal with the Paseo de Gracia (Pl. I; G, 5), and on the N.E. to the Calle de la Marina (Pl. I; K, 7-10): —

	1-2 pers.	3 pers.	4 pers.
Cab with one horse, per drive	1 p.	1½ p.	1¾ p.
„ „ „ „, per hour	2 „	2½ „	2¾ „
Cab with two horses, per drive	2 „	2 „	2 „
„ „ „ „, per hour	3½ „	3½ „	3½ „

For the Second and Third Zones the tariff by time is alone in use (3, 3½, or 4 p., with two horses 5 p.). If the cab is dismissed in the third zone (*i.e.* to the N. of the Calle San Pedro del Taulat, Pl. I, M, 8, 9, or to the W. of the Plaza Josepets at Gracia, Pl. I, G, H, 3) the driver is entitled to 1 or 1½ p. as return-fare.

Fares at night (11-7) are about 50 per cent higher. — An extra fare

of 50 c. is charged for drives to *Railway Stations* and *Steamboat Quays*. — Luggage up to 66 lbs. is reckoned as 1 person.

Tramways (*Tranvías;* electric; fare 10 c.; 15 c. to the suburbs). The following lines are the most important for strangers.

1. Circular Line *(Circunvalación)* round the old town; some cars only go half-way round, returning direct by the Rambla (p. 236). — 2 (also with a somewhat circular route). From the *Plaza Tetuán* (Pl. I; H, I, 7), viâ the Calle de las Cortes (Pl. I; H, G, 7), the Plaza de Cataluña, the Rambla, and the Paseo de Colón (Pl. F, G, 10; p. 235), to the *Paseo de San Juan* (Pl. H, 8). — 3. From the *Rambla de Cataluña* (Pl. G, 7; p. 237) viâ the Rambla and the Paseo de Colón (Pl. F, G, 10; p. 235) to *Barceloneta* (Pl. I, H, 10, 11; p. 246), as far as the sea-baths (p. 232). — 4. From the *Mercado de San Antonio* (Pl. E, 8) to *Barceloneta*.

5. To Gracia. *a*. Viâ the Rambla and the *Paseo de Gracia* (Pl. F, 10, 9, 8; Pl. I, G, 8-5), to the Plaza Josepets (Pl. I; G, H, 3) and the Plaza Bonanova (Pl. I, F, 1; junction for the cable-railway to the *Tibidabo*, p. 247), and on to *Sarriá* (Pl. I; C, D, 1) and *Vallvidrera* (p. 247). — *b*. From the *Plaza Santa Ana* (Pl. G, 8) through the *Calle Lauria* (Pl. I; H, 7, 6) or *Calle Bruch*, with a branch-line to the Plaza de Rovira.

Other Suburban Lines. From the Rambla de Cataluña (Pl. G, 7) to *Las Corts* (Pl. I; B, C, 3, 4). — From the Calle del Hospital (Pl. F, 8) to *Sans* (Pl. I; B, 5, 6). — From the Plaza de Palacio (Pl. H, 9, 10; p. 243) past the E. cemetery (p. 246) to *Pueblo Nuevo* (Pl. I; M, 10). — From the Calle del Comercio (Pl. H, 9) to *San Martín de Provensals* (Pl. I; L-N, 6) and *Badalona*. — From the Plaza de Urquinaona (Pl. G, 8) to *San Andrés* (comp. Pl. I; N, 5). — From the Plaza de Urquinaona to *Campo del Arpa* (Pl. I; L, M, 5) and *Horta* (Pl. M, 1). — From the Plaza de Cataluña (Pl. G, 8) to the suburbs mentioned on p. 247. Stations: *Calle de Provenza* (Pl. I; F, G, 6), *Gracia* (Pl. I; F, 3), *San Gervasio*, *Bonanova* (Tibidabo, see above), *Sarriá* (Pl. I; D, 1); every 10 min. from 7.30 a.m. to 9 p.m., after that every ½ hr.; fares to San Gervasio 15, 10 c., to Bonanova 25, 15 c., to Sarriá 30, 20 c.

The **Post Office** (*Correo*, Pl. F, 8; comp. p. xxiii), Plaza Urquinaona 9, is open for 'poste restante' business and delivery of registered letters 8-10.30, 2.30-6, and 8-9; for the despatch of registered letters 6-9, 2.30-6, and 8-9; for money-order business 10-12 and 3-5.45; for the despatch of registered letters to foreign countries 9-11.30, 2-5, and 6-9; for money-order business with foreign countries 10-12 and 3.30-6.30. — **Telegraph Office** (*Telégrafo;* Pl. F, 7), Ronda Universidad 17-19. Branch Office, Plaza del Teatro 1 (Pl. F, 9), middle floor.

Theatres (comp. p. xxx; performances usually only Sept.-May). The most important are: **Gran Teatro del Liceo* (Pl. F, 9), Rambla del Centro, with room for 3600 persons. Italian operas; prices as in the Teatro Real of Madrid (p. 55). — *Teatro Principal* (Pl. F, 9), Plaza del Teatro; 2000 seats. Dramas, comedies, and ballets. — *Teatro Català* (Romea), Calle del Hospital (Pl. F, 8), for pieces in the Catalan tongue. — *Teatro Novedades* (Pl. G, 7).

Bull Rings (*Plaza de Toros;* comp. p. xxxi) in Barceloneta (Pl. H, 10), with 14,500 places, and in Hostafranchs (Pl. I; C, 7), corner of Calle de las Cortes and Calle de Tarragona, with 16,500 places (burnt in 1907), season March till October.

Basque Ball Games (*Juegos de Pelota;* comp. p. xxxiv; generally on Sun. afternoon) in the *Frontón Condal*, Calle del Rosellón, cor. of the Calle de Balmes (Pl. F, 5, 6).

Shops (comp. p. xxviii). The best are in the Calle de Fernando Septimo (p. 236), the Plaza de Cataluña (p. 237), and the Ramblas (p. 236), also in the Calle de Escudillers (p. 236) and the Boquería (p. 236). Among the chief local manufactures may be mentioned the beautiful point lace *(puntas)* and blond lace *(blondas)*, and pottery (to be had at the *Fayans Catalá*, Calle de las Cortes 615, Pl. I, G, 7). — Swords, knives, and inlaid work of Toledo (oxydized steel damascened with gold): *M. Beristain*, cor. of Rambla del Centro and Calle de Fernando Septimo; *Ed. Schilling*, Calle de Fernando Septimo 23. — Fans, castanets, tambourines: *Clapés & Co.*,

Calle de Fernando Septimo 14-16. — Tasteful objects in gold and silver, such as the *arracadas* or Catalonian earrings, in the Calle de la Platería; silver purses: *Ganzenmüller*, Pasaje del Crédito 1 (Pl. G, 9). — 'Articles de voyage', goloshes, etc.: *Müller Hermanos*, Rambla del Centro 12. — Stationery: *Bazar Comercial*, Plaza Real 4; *A. Sanpons*, Rambla de Canaletas 8, near the Hôt. Continental. Both shops also sell photographs; photographic materials may be had at the last-named and from *Berrens y Soulé*, Calle de Fernando Septimo 32. — Watch-makers: *C. Maurer & Co.*, *Wehrle*, Calle de Escudillers 62 & 80. — Opticians: *Font*, Rambla del Centro 17; *Ganzer*, Plaza Santa Ana 17. — Preserved meats, confectionery: *Fortuny Hermanos* (French spoken), Calle Hospital 32 (Pl. F, 8); *Parent Hermanos*, Rambla del Centro 36; *Llibre*, cor. of the Rambla and Calle de Fernando Septimo.

Booksellers. *Librería Nacional y Extranjera* (Schneider), Rambla de Cataluña 72 (Pl. G, 7), information willingly given to strangers; *Librería Francesa*, Rambla del Centro 8 (with foreign newspapers).

Banks. *Crédit Lyonnais*, Rambla del Centro 28 and Plaza Urquinaona 8; *Banco de Barcelona*, *Banco de España*, Rambla de Santa Mónica 27; *G. Peters*, Calle de Fontanella 14 (Pl. G, 8); *Banco Alemán Transatlántico*, Plaza de Cataluña 19. — **Money Changers** (*Cambistas de Moneda*; comp. p. xii): at the banks, and *J. Marsans Rof y hijos*, Rambla de Canaletas 2.

Baths (*Baños*; unpretending as elsewhere in Spain): Pasaje de la Paz 3 (1½ p.), Calle de Caspe 7, Calle de Aragón 275 (Pl. G, 7), etc. In summer (end of June to mid-Sept.) warm and cold sea-water baths (50 c., bathing dress 25 c.) may be had at the *Baños de Mar*, Barceloneta (Pl. G, H, 11; steamer across, see p. 235), and at *Zoraya's*, opposite.

Physicians. *Dr. Gustavo Batlle*, Calle de Mallorca 236; *Dr. Benet y Barrios*, Rambla de Cataluña 40; *Dr. Cardenal*, Pasaje Mercador (surgeon); *Dr. Collet*, Calle Aragón 317 (hydropathist); *Dr. Kaupp*, Rambla de Cataluña 77. Homeopathic: *Dr. Badia*, Ronda de San Pedro 18. — **Oculists.** *Dr. Biada*, Calle Claris 16; *M. Menacho*, Paseo de Gracia 62. — **Dentists.** *Dr. Williams*, *Dr. Montgomery*, Rambla de Cataluña 15 and 18; *Gaisser*, Ronda San Antonio 102.

Chemists (*Farmacias*). *Genové*, Rambla del Centro 3; *Fortuny*, Puerta Ferissa 1, cor. of the Rambla; *Trenard* (speaks French), Calle de las Cortes 296; *Boatella*, Rambla del Centro 27; *Morello*, Puerta del Angel 21. — **Protestant Hospital** (*Enfermería Evangélica*), at Gracia, Calle Camelias 21 (Pl. I, 3).

Consulates. British Consul-General, *J. F. Roberts*, Rambla de las Flores 37; Vice-Consul, *G. R. Smither*. — American Consul-General, *B. H. Ridgely*, Paseo de Gracia 30; Vice-Consul, *H. H. Rider*.

Lloyd's Agents. *MacAndrews & Co.*, Plaza de Palacio (Porticos de Xifré) 16.

English Church (*St. George*), Calle Rosellón 200; services at 8 & 11 a.m. and 8.30 p.m.; chaplain, *Rev. R. W. Thornton*, *M.A.*, Calle Bruch 93. — **Seamen's Institute**, Rambla Santa Mónica (entr. by Pasaje del Comercio).

Popular Festivals. The *Carnival* is celebrated in the same manner as in other large towns; masked balls are held at the Liceo Theatre and masked processions in the Paseo de Gracia (p. 238). The last day is Ash Wednesday (*Miércoles de Ceniza*), when there is a procession of penitents, starting from the cathedral, and popular festivals outside the town, principally on the slopes of the Montjuich (p. 246). — On the day before *Palm Sunday* a great palm fair (comp. p. 313) is held in the Plaza de Cataluña; on Sunday the branches are consecrated and fastened to the balconies. — On the Thursday and Friday of *Holy Week* the ringing of bells and nearly all wheeled traffic are stopped. Mourning is worn (the women in 'mantones' or mourning-veils). At 10 a.m. on Saturday the Resurrection is hailed with bell-ringing and general noise. A large lamb fair is held in the Paseo de San Juan (Pl. H, 6-8). — April 23rd. *Fête of St. George*, in his chapel (p. 242), with a fair for flowers in the Audiencia and for toys in the Plaza de la Constitución. — On the first Sun. in May, in the Sala de Contrataciones of the Lonja (p. 243), are held the so-called *Jochs Florals*,

or *Floral Games*, a series of poetic contests, for which the prize, after the Provençal fashion, is an artificial flower or the title 'Mestre en Gay Saber' (Master of the Gay Science). These contests were founded by John I. of Aragón in 1393 for the encouragement of Catalan poetry, and were resuscitated in 1849. — On *Corpus Christi Day* there is a great procession from the Cathedral round part of the old city. — The fêtes of *St. John* (Verbena de San Juan, June 23rd-24th) and of *SS. Peter and Paul* (June 29th) are celebrated by bonfires in the Paseo de San Juan and other wide streets. — On Sept. 24th *(Mercedes)* is celebrated the *Fiesta Mayor*, a general holiday. — On the *Day of All Saints* and the *Day of All Souls* (Nov. 1st and 2nd) the cemeteries are visited and the graves decked with flowers, while there is a great consnmption of marchpane *(panecillos)*, roasted chestnuts, and new wine. — On *St. Thomas's Day* (Dec. 21st) is held the annual *Fair* of Barcelona, frequented by peasants, who sell turkeys *(pavos)* and other poultry for Christmas in the Rambla de Cataluña and the Paseo de la Industria.

Chief Attractions ($1^1/_2$-2 days). 1st Day. Walk from the *Columbus Monument* (p. 235) up the *Rambla* to the *Plaza Real* (p. 236); through the Calle de Fernando Septimo to the *Plaza de la Constitución*, with the Audiencia (p. 242); *Cathedral* (p. 238). Afternoon: Through the Calle de la Princesa to the *Park* (p. 244); *Palacio de Bellas Artes* (p. 245); *Plaza de Palacio* (p. 243); *Santa María del Mar* (p. 243). — 2nd Day. Along the Rambla to the *Plaza de Cataluña* (p. 237); *Paseo de Gracia* (p. 238). Excursion to the *Tibidabo* (p. 247) or the *Montjuich* (p. 246).

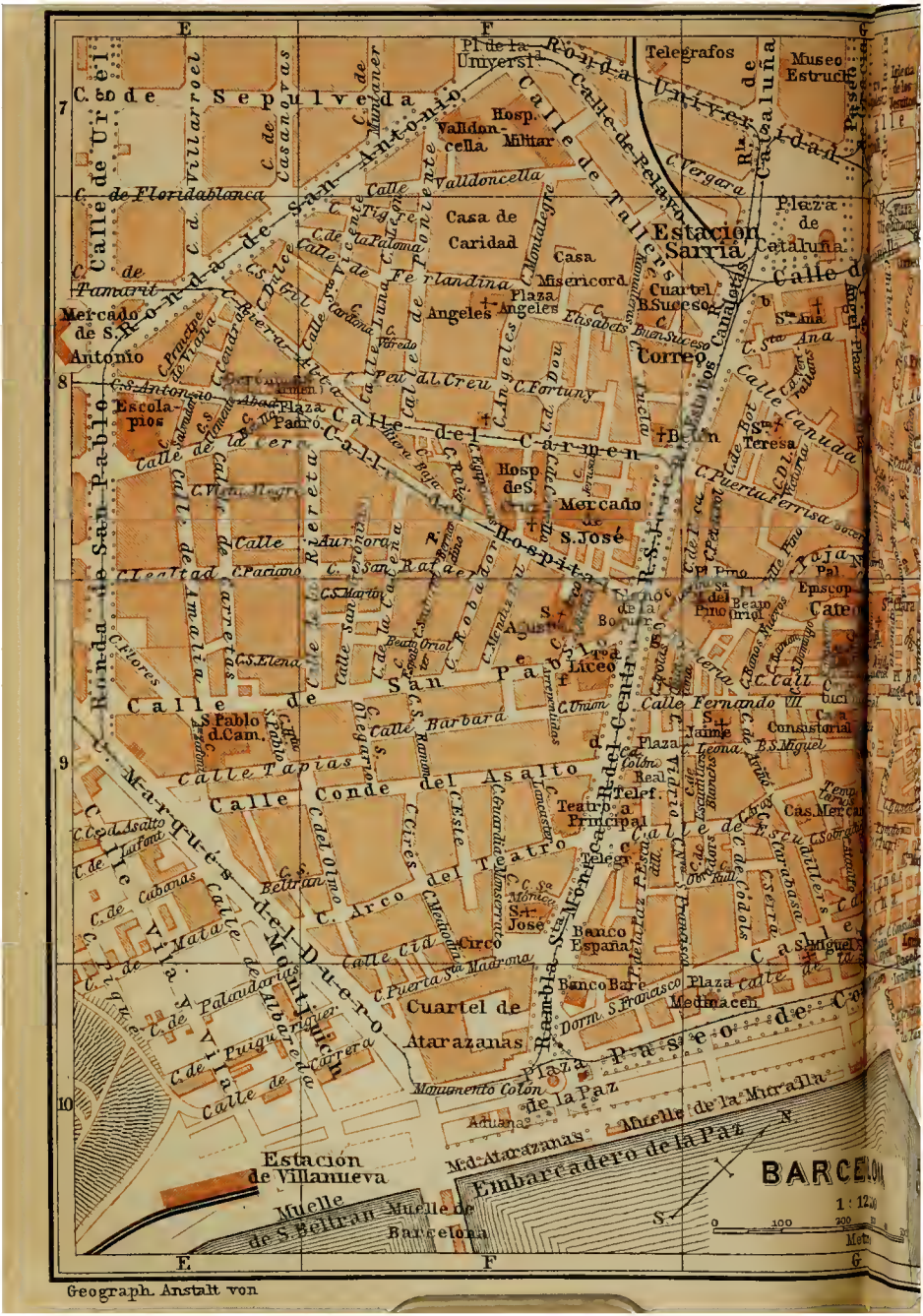
Barcelona, the capital of the old *Principado de Cataluña*, and now seat of the Captain-General of Catalonia, of a bishop, and of a university, lies in the same latitude as Rome, in an undulating plain, which slopes gradually up from the shore to the range of the *Tibidabo* on the N.W. (p. 247) and is bounded on the N.E. by the *Montañas Malas* and on the S.W. by the *Montjuich* (p. 246). The Tibidabo and the Montañas Malas are separated by the intersecting valley of the *Besós;* to the S. of the Montjuich, in a spacious valley, is the mouth of the *Llobregat*. Barcelona is the most important commercial and industrial town in Spain and has a population of 530,000. Around the town proper lie the incorporated suburbs of *Sans* (with cotton-mills, flour-mills, chocolate-works, and chemical factories), *Las Corts*, *San Gervasio*, *Gracia* (with their country-houses and gardens), *San Martín de Provensals*, and *San Andrés de Palomar* (with machine factories, iron foundries, silk-mills, dyeworks, etc.). Farther out the plain is dotted with villages, country-houses, farms, and churches. The combination of huge factories and lofty, smoking chimneys with the carefully cultivated semi-tropical environs and the picturesque mountain-background forms a very striking picture. Even under the altered conditions of today the modern traveller will probably agree with Don Quixote (II, 72), when he describes Barcelona as 'unique both in beauty and situation'.

Old Barcelona forms a kind of irregular hexagon, the S.E. side of which is bounded by the harbour. The streets, with their handsome balconied houses, are always animated, especially the *Rambla*, which divides the old city into two unequal parts. On its highest point, the so-called *Monte Taber* (60 ft.), stands the cathedral.

There are no large squares. The place of the old city-walls is now taken by wide boulevards. To the S.E. and N.W. these are known as 'rondas'; to the N.E. they combine, under the name of the Salón de San Juan and the Paseo de la Industria, with the park. — The NEW QUARTERS or *Ensanche* (extensions) have wide, regular streets with avenues of plane-trees and magnificent modern buildings adorned with marble, and are very handsome but devoid of interest.

The CLIMATE of Barcelona (comp. p. xxxv) is singularly pleasant; the summer is not too warm (maximum 92° Fahr.), while in winter snow is a great rarity. The prevailing winds are the *Llevant*, or rain-bringing E. wind; the *Gargal*, or N.E. wind, which blows mainly in spring and is also moist; the S.W. *Lebeche* (Ital. *Libecco*, the Libyan wind; Catalan, *Lleveig* or *Garbí*), from Africa, which betokens clear weather and prevails most of the summer; and the dry *Mestral*, or N.W. wind, the harbinger of winter.

The **History** of Barcelona coincides with that of Catalonia (p. 221). The old Iberian name of the city *(Barcino)* is generally, but erroneously, connected with Hamilcar Barca, the Carthaginian. By Augustus it was raised, under the name of *Julia Faventia* (afterwards *Augusta* and *Pia*), to the rank of a Roman colony; and in the 2nd cent. it attained to considerable importance, rivalling Tarraco (p. 264) and quite eclipsing Emporiæ (p. 223). The Roman town occupied the oval hill now crowned by the cathedral. Considerable remains of its walls and gates may still be seen between the Plaza del Regomir, the Calle de Aviñó (Pl. G, 9), the Plaza del Angel (p. 243), and the steps in front of the cathedral (p. 238). *Barcinona* grew and flourished under the Visigoths, who twice (415 and 531) made it their temporary capital (comp. p. 128). Church-councils were held here in 540 and 599. The Moors captured *Barjaluna* in 713, Louis le Débonnaire in 801. From 874 onwards it was the seat of the Counts of Barcelona (p. 221). During this period and afterwards, when Catalonia was united with Aragón, Barcelona rivalled Genoa and Venice as one of the three great trading cities of the Mediterranean. 'She divided with them the lucrative commerce with Alexandria; and her port, thronged with foreigners from every nation, became a principal emporium in the Mediterranean for the spices, drugs, perfumes, and other rich commodities of the East, whence they were diffused over the interior of Spain and the European Continent' *(Prescott)*. Its *Consulado del Mar*, or code of maritime law, with which it was invested in 1258 by James I. of Aragón, became, under the name of 'Código de las Costumbres Marítimas de Barcelona', as authoritative in mediæval Europe as the Rhodian laws were in antiquity. The union with Castile, and still more the great discoveries of the 15th cent., were serious blows to its commercial supremacy. Barcelona naturally laid the blame for its decline on the policy of the 'Spanish' government, and in 1640 it attempted to transfer its allegiance to France (p. 221). But on Oct. 12th, 1652, after a brave defence of one year's duration, it was forced to capitulate. In the Spanish War of Succession (p. 221) it espoused the cause of Archduke Charles, from whom it hoped to receive increased privileges, and it again proved its heroism by resisting a French army under the Duke of Berwick from July to Sept., 1714. At the storming of the city a great part was destroyed. The Bourbon dynasty built the citadel (begun in 1715) and the hated walls, which were all the more intolerable because the city was rapidly growing in industrial importance. The whole history of Barcelona since then resolves itself into a series of revolts, street-fights, and bombardments, the main object of which was the destruction of the hampering fortifications. The desired liberty, however, was not attained till 1860. — In no town in the Iberian peninsula flows a more vigorous



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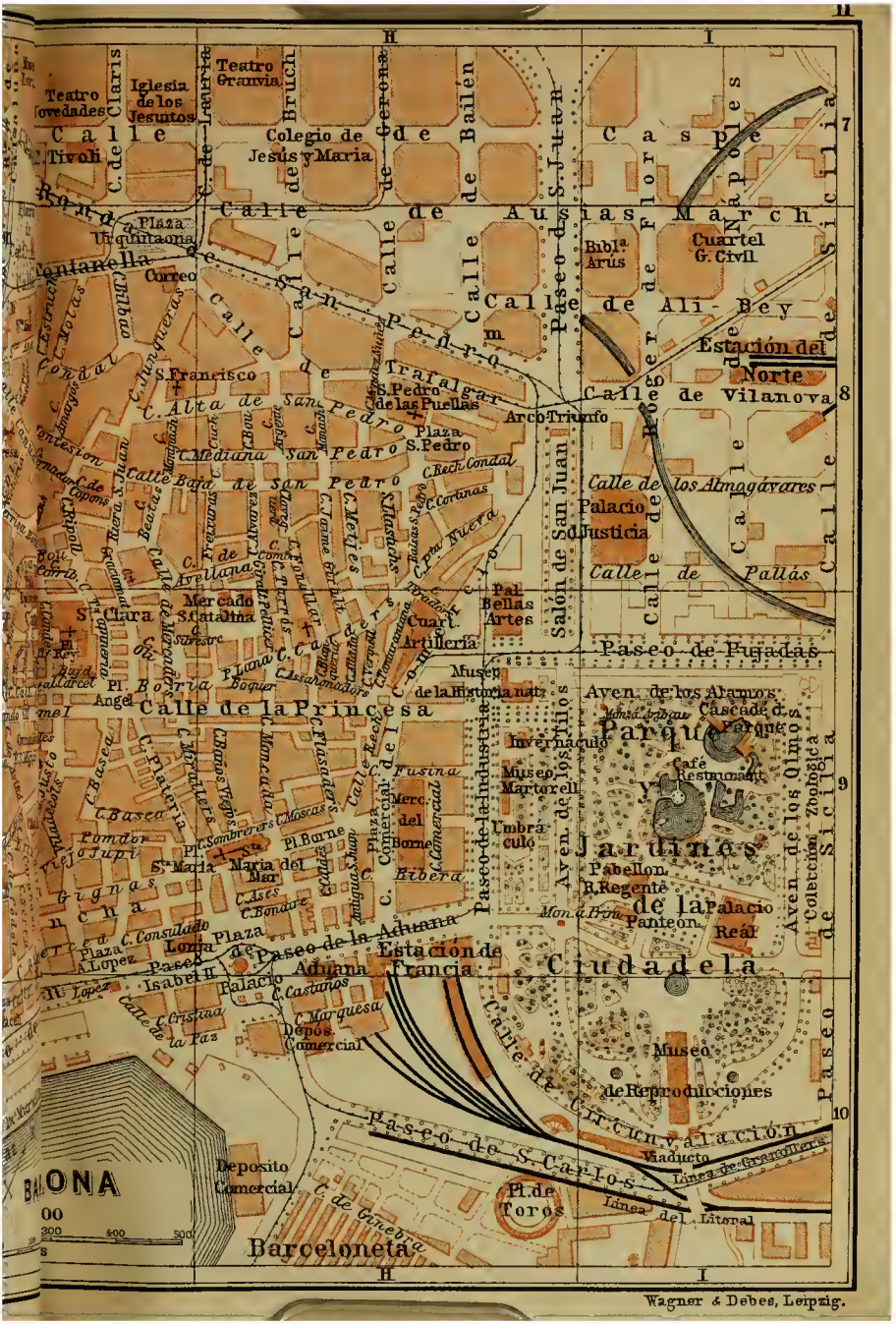
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Iglesia de los Jesuitos
Teatro Granvia
Colegio de Jesus y Maria
Calle de Tivoli
C. de Claris
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C. de Bruch
C. de Gerona
Calle de Bailén
Paseo de S. Juan
Calle de Ausias March
Calle de Roger de Flor
Calle de Nápoles
Calle de Sicilia
Ronda de Contarella
Plaza Urquinaona
Correo
Calle de San Pedro
Bibl. Arús
Cuartel G. Civil
Calle de Ali-Bey
Estación del Norte
Calle de Vilanova
S. Francisco
C. Alta de San Pedro
S. Pedro de las Puellas
Arco Triunfo
Plaza S. Pedro
C. Mediana San Pedro
C. Baja de San Pedro
C. Bech Condal
C. Cortinas
C. Pra Nuera
Calle de los Almogávares
Palacio de Justicia
Calle de Pallás
C. de Avellana
Mercado S. Catalina
Santa Clara
Cuart. Artillería
Pal. Bellas Artes
Salón de San Juan
Paseo de Fusadas
Museo de la Historia nat.
Aven. de los Alamos
Cascada
Parque y Jardines
Invernáculo
Café Restaurant
Museo Martorell
Pl. Borria
Calle de la Princesa
C. Basea
C. Flaçaria
C. Fusina
C. Comercial
Merc. del Borne
Umbráculo
Aven. de los Tilos
Aven. de los Olmos
Colección Zoológica
Pl. Sombreros
Pl. Borne
S. María del Mar
C. Ribera
Pabellon R. Regente
Palacio Real
Monum. Prim
Panteon
Paseo de la Aduana
Estación de Francia
Ciudadela
Lonja
Plaza A. Lopez
Isabel II
Palacio
C. Castaños
C. Marquesa
C. Cristina
Depós. Comercial
Museo de Reproducciones
Calle de Circunvalación
Paseo de S. Carlos
Viaducto
Línea de Gracia á Sarriá
Deposito Comercial
C. de Ginebra
Pl. de Toros
Línea del Litoral
Barceloneta
BARCELONA
300
400
500
Wagner & Debes, Leipzig.

and cheerful tide of life; and none makes so cosmopolitan an impression. The people's appreciation of music recalls Italy and Germany.

'The architectural history of Barcelona is much more complete, whilst its buildings are more numerous, than those of any of our own old cities, of which it is in some sort the rival... The architecture of Cataluña had many peculiarities, and in the fourteenth and fifteenth centuries, when most of the great buildings of Barcelona were being erected, they were so marked as to justify me, I think, in calling the style as completely and exclusively national or provincial, as, to take a contemporary English example, was our own Norfolk middle-pointed. The examination of them will, therefore, have much more value and interest than that of even grander buildings erected in a style transplanted from another country, such as we see at Burgos and Toledo; and beside this, there was one great problem which I may venture to say that the Catalan architects satisfactorily solved — the erection of churches of enormous and almost unequalled internal width' *(Street)*.

a. The Harbour. The Rambla and its Side Streets.

The **Puerto** or **Harbour** (Pl. I; F, G, 10, 11) has an area of 305 acres, including the *Ante-Puerto;* it is thus larger than the three harbours of Marseilles all put together, but considerably smaller than that of Genoa. Its main axis is about 1 M. in length; the width of the entrance (to the S.) is 305 yds.; the depth is 25-50 ft. The harbour has been in course of extension for several years, and large docks are under construction. Almost one fourth of the entire foreign commerce of Spain passes through Barcelona. The two long *Muelles*, or moles (1390 yds. and 700 yds. in length), afford a pleasant promenade. — Harbour steamers (*Vapores Omnibus;* 10 c.) ply between the Embarcadero de la Paz and Barceloneta (p. 246).

Along the N.W. side of the harbour stretches the *Paseo de Colón (Pl. F, G, 10), a quay 140 ft. wide and planted with palms. It commands a fine view of the coffin-shaped Montjuich (p. 246) on the one side, and of the lofty Depósito Comercial (p. 243) and Barceloneta (p. 246) on the other. At its N.E. end stands a monument, by Mestres and Vallmitjana (1883), to *Antonio López, Marqués de Comillas*, a noted ship-owner and encourager of navigation, whence the Paseo de Isabel Segunda leads to the Plaza de Palacio (p. 243). The Plaza de Antonio López is flanked on one side by old arcades *(Arcos de los Encantes)*. No. 33 in the Paseo de Colón is marked by a bust as the residence of Cervantes (?). Farther to the S.W. is the small Plaza del Duque Medinaceli (Pl. G, 10; right), with flower-beds and a statue of *Galceran Marquet*, a Catalan admiral, erected in 1851.

The Columbus Promenade ends fittingly in the Plaza de la Paz, at the **Monumento á Colón** (Pl. F, 10), which is 200 ft. high and was erected in 1882-88 from a design by the architect *Cayetano Buhigas*. The lower part of it is surrounded by eight bronze lions and adorned with bronze reliefs of scenes from the life of Columbus, by *José Llimona* and *Ant. Vilanova*, medallions of his patrons, and allegorical figures of Catalonia, Aragón, León, and Castile, by *Car-*

bonell, *Carcassó*, *Gamot*, and *Raf. Atché*. On this base rises a lofty iron column, supporting a large gilded ball on which stands a colossal statue of Columbus (23 ft. high), by *Raf. Atché*. In the interior a lift ascends to the ball (1-2 pers. 2 p., 3 pers. 2 p. 40 c.).

The Columbus Monument stands opposite the S. end of the ***Rambla** (Pl. F, G, 10-8; comp. p. 233), the imposing main street of the old town, which is shaded by a double row of plane-trees and extends from the harbour to the Plaza de Cataluña, a distance of nearly $^3/_4$ M. The street resembles the Paris boulevards, and like them its different sections bear different names.

The Rambla de Santa Mónica (Pl. F, 10, 9), as the first part of the street is named, contains (to the right) the large *Bank of Barcelona* and (to the left) the *Cuartel de Atarazanas*, a large barrack originally built by Jaime el Conquistador as a fortress.

The most animated part of the street is the Rambla del Centro (Pl. F, 9). To the left stands the *Teatro Principal* (Pl. F, 9; p. 231). In the Calle del Conde del Asalto, which diverges to the left, at the Crédit Lyonnais, is the *Casa Güell* (comp. p. 247), a bizarre specimen of modern architecture.

Opposite the Teatro Principal begins the *Calle de Escudillers* (Pl. F, G, 9; p. 231), one of the liveliest business-streets of the city. Higher up, on the same side, are the Pasaje Bacardi and the short Calle de Colón, leading to the Plaza Real (Pl. F, 9), a square, planted with palms and surrounded with arcades, recalling the Palais Royal at Paris. — Two passages lead to the N.W. from the Plaza Real to the narrow *Calle de Fernando Septimo* (Pl. F, G, 9), which ascends gently from the Rambla del Centro to the Plaza de la Constitución (p. 242). It contains some of the most elegant shops in the city and is a favourite promenade on winter-evenings.

Farther to the N. in the Rambla del Centro stands the *Teatro del Liceo* (Pl. F, 9; p. 231). Here diverges to the left the *Calle de San Pablo* (Pl. F, E, 9), leading to **San Pablo del Campo** (Pl. E, 9), one of the oldest parish churches in Barcelona, erected in 914 by Count Wilfred II. outside the town (hence 'del campo') for a Benedictine convent. It was restored by *Guiberto Guitardo* in 1117 (p. xlv). The round window in the façade is a later interpolation. On the portal are the symbols of SS. John and Matthew (p. lvi); above is a hand in the attitude of benediction. The interior is generally accessible only through the house No. 99 (gratuity). The nave and transept are covered with barrel-vaulting. Above the crossing rises an octagonal cupola. The E. end has three apses. The *Cloisters*, to the S.E. of the church, with cusped arches in the Saracenic style, rich capitals, and coupled shafts, are at present under restoration.

The Rambla del Centro ends at the Llano de la Boquería (Pl. F, 9), where the *Calle del Hospital* diverges to the left. In the latter, to the left, a little way back from the street, is the church of

San Agustín (Pl. F, 9), a baroque building with a fine apse, erected by Pedro Bertrán in 1728-50 and injured by fire in 1835. In one of the side-chapels (as in other churches of the city) is a highly revered and extraordinarily ugly image of the Saviour.

On the E. side of the Llano de la Boquería, opposite the Calle de San Pablo, diverge the Calle del Cardenal Casañas and the Calle de la Boquería, with its curious shops, both leading to the *Plaza del Beato Oriol.* Here, on the left, stands the Gothic church of **Santa María del Pino** (Pl. G, 9), erected in the 15th cent. on the site of an earlier structure and consecrated in 1453. It derives its name from an image of the Virgin which was found in the trunk of a pine-tree. The interior (p. xlviii) consists of a huge nave destitute of aisles; it is flanked on both sides by a series of chapels and ends in a heptagonal apse. In the W. façade is a large rose-window. The stained-glass windows are handsome. In the third side-chapel to the right is the tomb of *Antonio Viladomat* (1678-1755), the Barcelonian painter. The *Belfry* affords an extensive view.

The next section of the Rambla is named Rambla San José (Pl. F, 9, 8), also known as *Rambla de las Flores* from the flower-market held here every morning. To the left are various entrances to the *Boquería* or *Mercado de San José* (Pl. F, 8), the chief covered market of the city.

Farther on is the Rambla de Estudios (Pl. G, 8), where a bird-market is held in the morning. To the left, at the corner of the Calle del Carmen; is the former Jesuit church of *Nuestra Señora de Belén* (Pl. F, G, 8), built in the baroque style in 1681-1729. Here used to be preserved the sword which Ignatius Loyola laid on the altar of the Madonna of Montserrat (p. 256). On the same side is *El Siglo*, a large commercial establishment.

The Rambla ends at the **Plaza de Cataluña** (Pl. G, 7, 8), which is planted with palms and surrounded by fine shops (p. 231), and has recently become an important centre of traffic; all the most important tramway-lines (p. 231) either start in this square or pass through it. To the W. lies the small *Sarriá Station* (pp. 229, 247).

From the Plaza de Cataluña the Calle de Pelayo and the Ronda de la Universidad lead to the W. to the **University** (Pl. I; F, 7), built by *Elías Rogent* in 1863-73. It possesses scientific collections, a library (150,000 vols.), and a school for architects and engineers. The fine staircase, the aula (paraninfo), and various pictures by Al. Cano and other artists may be mentioned. The University of Barcelona was transferred by Philip V. to Cervera (p. 250) in 1717, and not re-opened here till 1842. A monument, designed by M. Benlliure, is to be erected in the Plaza de la Universidad in memory of Dr. Robert (d. 1902), the leader of the Catalan party.

The old Rambla is continued towards the N.W. by the broad Rambla de Cataluña (Pl. G, 7), which runs partly on the covered-in bed of a stream and traverses the whole of the Ensanche. At its

intersection with the Calle de las Cortes (also called the Gran Vía) is a statue of the Catalan political economist *Güell* (1800-1872; Pl. I, G, 7), with various allegorical figures, executed by Martorell and Nobas and erected in 1888. At the intersection of the Calle de Valencia (Pl. I; G, 6) is a monument by Vilaseca (also erected in 1888), commemorating *José Anselmo Clavé* (1824-74), a Catalan poet and musician, and founder of the well-known *Coros de Clavé* (male choral societies).

Almost parallel with the Rambla de Cataluña, to the E., is the *Paseo de Gracia (Pl. I; G, 7-5), a fine boulevard, 3/4 M. long and 200 ft. wide, shaded by four rows of plane-trees. It is much frequented on winter-days (esp. 12-1) and summer-evenings. To the left is the large *Café Colón* (p. 230). — Adjacent, in the Calle de Aragón, is the church of *Nuestra Señora de la Concepción* (Pl. H, 6), with fine old cloisters brought from the old town in 1869.

To the S.E. of the Plaza de Cataluña, near the narrow Plaza de Santa Ana, which leads towards the cathedral, is the Romanesque church of **Santa Ana** (Pl. G, 8; entr. by 29 Calle de Santa Ana), built by Guillermo II. in 1146 and said to have been modelled on the church of the Holy Sepulchre. It was originally a cruciform structure, with four rectangular arms of equal size and roofed with barrel-vaulting. The W. arm was, however, subsequently extended by the addition of two Gothic bays with quadripartite vaulting. The two-storied *Cloisters*, with the chapter-house, date from the 14th century. On the completion of the domed church which is being erected hard by, the old church is to be closed for divine service and preserved only as a national monument.

b. The Cathedral and its Neighbourhood (Plaza del Rey, Plaza de la Constitución).

The **Cathedral** (Pl. G, 9), dedicated to the *Santa Cruz* and called also *Santa Eulalia*, in honour of the tutelar of the city, is one of the noblest creations of Spanish Gothic. It stands on a site originally occupied by a Roman temple and later by a Moorish mosque. The earliest Christian edifice here was consecrated in 1058, but the only parts of it remaining are the portals leading from the cloisters (p. 240) to the S.W. transept and to the chapel of Santa Lucía. The building of the present church was begun in 1298 (p. xlviii). The first architect of importance engaged in the work seems to have been *Jaime Fabre* of Palma, in the island of Majorca, who was summoned to the office of superintendent in 1318. In 1339 the crypt was finished and dedicated to Santa Eulalia. In 1388 *Maestre Roque* succeeded Fabre and erected the cloisters. He was followed by *Bartolomé Gual* and *Andrés Escuder*, the latter of whom placed the keystone of the vaulting in position in 1448. The scale of the building 'is by no means great,

CATEDRAL DE BARCELONA

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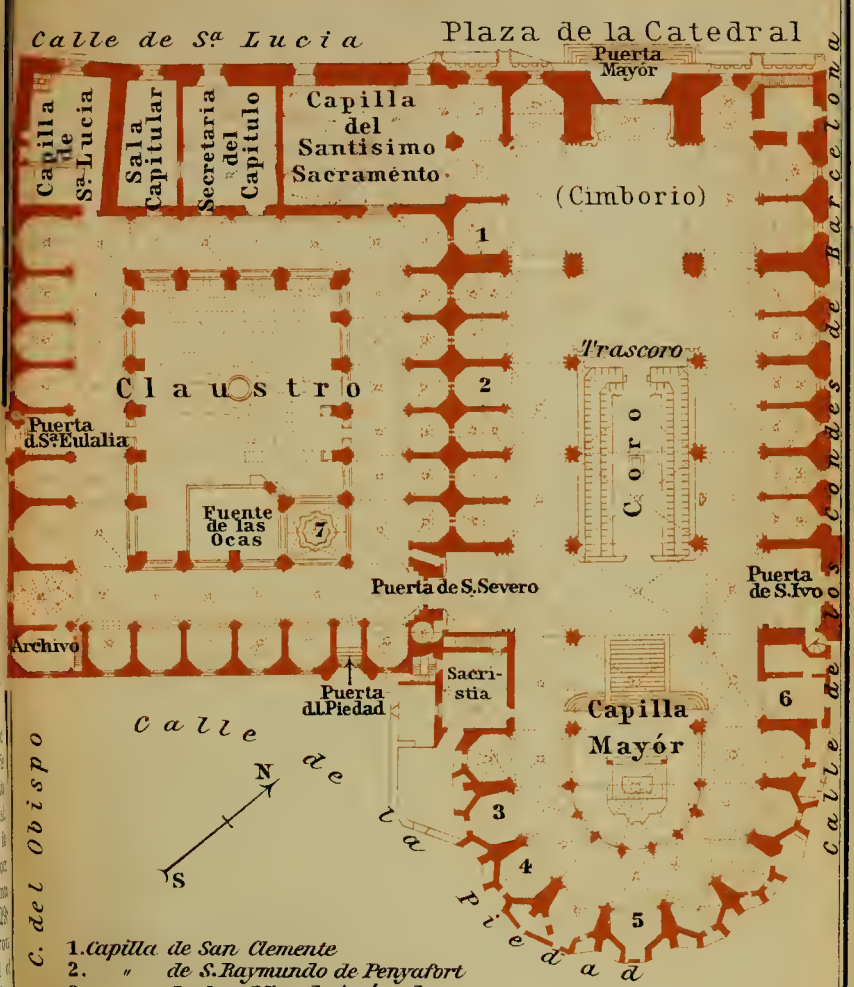


1. *Capilla de San Clemente*
2. " *de S. Raymundo de Penyafort*
3. " *de San Miguel Arcángel*
4. " *de N. S. del Patrocinio*
5. " *de Santo Cristo de Lepanto*
6. " *de los Santos Inocentes*
7. *Pabellón de San Jorge*

yet the arrangement of the various parts is so good, the skill in the admission of light so subtle, and the height and width of the nave so noble, that an impression is always conveyed to the mind that its size is far greater than it really is' *(Street)*. The nave, which is partly blocked up by the coro, has a small triforium over its main arches; the aisles are flanked by rows of chapels; the transepts project but slightly beyond the main walls; the E. end presents the French arrangement of a single apse surrounded by an ambulatory and radiating chapels. The church is so closely hemmed in by the adjoining buildings that the only part of the exterior freely exposed to view is the modern N.W. façade (finished in 1890), in the Plaza de la Catedral. This is approached by a wide flight of steps. The octagonal *Cimborio*, above the first bay of the nave, is modern also. The two transeptal towers, 170 ft. high, were built in the middle ages. In that to the N.E. is the curious arrangement of the bells (14th cent.) common in Catalonian churches.

To the right and left of the *Puerta de San Ivo*, or N.E. doorway, in the Calle de los Condes de Barcelona, are two inscriptions relating to the building of the church (1298 and 1329). On the pillars above these are reliefs of the fight between Vilardell and the Dragon. (According to the legend Vilardell was a knight who slew a monstrous dragon let loose upon the Christians by the Moors. Thereupon he held his sword aloft, boasting of the victory, but was instantly killed by some drops of the poisonous dragon's blood trickling down upon him from the blade, 'Dios castigando su vana gloria'.)

The *Interior (p. xlviii), which is 273 ft. long and 122 ft. wide, is very dark, but makes an impression of great dignity and solemnity, especially by the dimensions of the nave (83 ft. high and 42 ft. wide). The windows, which are unusually small, are filled with magnificent *Stained Glass* of the 15th cent., and the light-effects at sunset are very gorgeous. Massive clustered columns (20 in all) separate the nave from the aisles (equally high) and the capilla mayor from the ambulatory. — On entering by the *Puerta Mayor*, or N.W. portal, we see on the right the large Capilla del Santísimo Sacramento or de San Olegario (also entered from the cloisters), which is roofed with star-vaulting and contains the *Alabaster Monument of Bishop Olegarius* (d. 1136), erected in the 17th century. The paintings are by *Ant. Viladomat* (see p. 237). — The 26 Smaller Chapels date chiefly from the 16-17th centuries. The Capilla de San Clemente (Pl. 1) contains the tasteful Gothic *Tomb of Sancha Ximénez de Cabrera*. Farther on, in the Capilla de San Raymundo de Penyafort (Pl. 2), in the middle of the right aisle, is a *Sarcophagus* containing the remains of St. Raymond, brought from the ruined convent of Santa Catalina. — In the ambulatory is the Capilla de San Miguel Arcángel (Pl. 3), containing the *Monument of Bishop Berenguer de Palou* (d. 1240). The Capilla de Nuestra Señora del Patrocinio (Pl. 4), adjoining the last, contains the *Tomb of Bishop*

Poncio de Gualba (d. 1334; left). — The Capilla del Santo Cristo de Lepanto (Pl. 5) contains the '*Christ of Lepánto*', which Don John of Austria is said to have carried in his flag-ship at the famous battle of Oct. 6th, 1571. The unusual attitude of the Saviour has given rise to the belief that the sacred image bent its head to escape a Turkish bullet. — The Capilla de los Santos Inocentes (Pl. 6) is adorned by the handsome Gothic *Monument of Bishop Ramón de Escaler* (end of the 15th cent.).

Nave. The *Trascoro*, or N.W. end of the coro, is adorned with four admirable *Reliefs by *Bartolomé Ordóñez* (p. lxi) and *Pedro Vilar* of Saragossa (1564), representing scenes from the life of St. Eulalia. The sillería is finely carved; the lower row is by *Matías Bonafé* (1457), the upper row and the canopies are by *Michael Loker* (*Loquer;* 1483), perhaps a German sculptor. The painted coats-of-arms above the stalls recall the chapter of the Order of the Golden Fleece (Toisón de Oro), held here by the Spanish king, afterwards Emp. Charles V., on March 5th, 1519. This brilliant gathering was attended by King Christian of Denmark, King Sigismund of Poland, the Prince of Orange, the Duke of Alba, and numerous other grandees of Spain and nobles of Flanders. The *Episcopal Throne* dates from the 16th century.

The Transept contains some beautiful *arañas* or chandeliers. Below the organ, in the N.E. arm, is a colossal Saracen's head, such as are common in Catalonian churches.

The Capilla Mayor contains a late-Gothic retablo of the 15th cent., below which is a *Sarcophagus* with the remains of St. Severus. — A flight of 25 steps descends hence to the Crypt (*Iglesia Soterránea*), built by Jaime Fabre (p. 238) and containing the *Tomb of St. Eulalia*, whose body was transferred from the church of Santa María del Mar (p. 243) to this resting-place in 1339. The beautiful alabaster shrine of 1327 (p. lvi) is adorned with reliefs from the life of the saint and is supported by ancient Corinthian columns.

The *Ascent of the S.W. Tower (adm., on week-days only, from the interior of the church near the Puerta San Severo; bad light; 210 steps; gratuity to the attendant at the top) is recommended for the excellent view it affords of the cathedral, the cloisters, and the N.E. tower, as well as for the noble prospect over the plain of Barcelona, with the Tibidabo on the N. and the Montjuich on the S.

On the S.W. the cathedral is adjoined by magnificent Gothic *Cloisters (*Claustro*), which may be entered either from the interior of the church by the *Puerta de San Severo*, or from the outside by the *Puerta de la Piedad* (S.), by the *Puerta de Santa Eulalia* (S.W.), or through the *Capilla de Santa Lucía* in the N.W. corner. The building of the cloisters was begun by *Maestre Roque* (p. 238) and was finished in 1448. Along the N.E. walk is a row of chapels, placed back to back with the chapels of the S.W. aisle of the church, the windows in the common wall serving for both. The inner court of the cloisters is planted with palms, araucarias, and medlars. To

the S.E. lies the *Fuente de las Ocas*, a pond enlivened with geese. Adjacent is the *Pabellón de San Jorge* (Pl. 7), richly ornamented and containing an equestrian statuette of St. George, which serves as a fountain.

Many of the chapels have fine iron rejas, and in some of them the stalls and altars are also worthy of note. The old frescoes on the walls have faded. Among the tombstones, which date chiefly from the 12-15th cent., are those of *Antonio Tallander*, surnamed *Mossén Borrá* (d. 1433), the court-fool of Alfonso V. of Aragón, and *Francisco Desplá* (d. 1453), a chorister of the cathedral, both by the N.W. walk. — In the SALA CAPITULAR a number of 15-16th cent. pictures are stored, including a Pietà, with St. Jerome and the donor, by *Bart. Bermejo* (p. lxxxi).

In the vicinity of the cathedral are a few interesting old buildings. To the N.E., in the Plaza de la Catedral, is the CANONJÍA (canonry), dating from the 15th cent.; on the back of the building, in the Calle de la Tapinería, is a mural painting of the Last Supper (15th cent.). At No. 21 Calle Corribia is the *Casa Gremial de los Zapateros* (Shoemakers' Guildhouse), a Renaissance building of 1545. To the W., at the corner of the Calle del Obispo, stands the PALACIO EPISCOPAL (Pl. G, 9), which seems to have occupied this site since 926, though rebuilt in 1505 and again in the 18th century. It incorporates some Romanesque remains. The lower part of a gateway belonging to the palace, in the Plaza Nueva, is of Roman workmanship. — In the court of No. 10 of the *Calle del Paradís*, which leads from the back of the cathedral to the Plaza de la Constitución (p. 242), are immured three Corinthian columns (50 ft. high). These are evidently the remains of the portico of a Roman temple, which tradition describes as dedicated to Hercules, the mythical founder of Barcelona.

From the N.E. angle of the cathedral the short Bajada de Santa Clara descends to the small and picturesque PLAZA DEL REY (Pl. G, 9), formerly the central part of the old palace of the Counts of Barcelona and Kings of Aragón. On the W. this plaza is bounded by the *Archivo General de la Corona de Aragón*, a Gothic structure erected by Antonio Carbonell for Charles V. It encloses a quadrangular court, and the staircase is roofed in by a beautifully carved wooden cupola ('media naranja'). The archives (open 9-1), on the first floor, include about four million documents. — Opposite, on the N.E. side of the square (No. 16), is the *Capilla Real de Santa Agueda*, formerly the chapel of the royal palace and now (since 1879) containing the **Provincial Museum.** It is an early-Gothic structure of the 13th cent. and differs materially in style from the other churches of Barcelona. The museum consists of a collection of Roman and mediæval antiquities, mosaics, coins, medals, etc. It is open daily, 9-1 (fee $^1/_2$-1 p.; catalogue 3 p.).

Roman sculptures, architectural fragments, and inscriptions, mostly found built into the ancient walls of Barcelona: 716. Marble statue of a matron; 1152. Large mosaic with circus games, from the 'Palau', or ancient palace of the Counts of Barcelona; 1042-1052. Portraits in relief; 869, 870. Sarcophagi, with reliefs of the Rape of Proserpine and of a lion-

hunt. — 832. Gilded wooden reliquary from San Cugat del Vallés (p. 247), with reliefs of scenes from the legend of St. Candidus (13th cent.). — In the apse: 804-813. Ten mutilated marble figures of Apostles (16th cent.), from the church of San Miguel at Barcelona, pulled down in 1874; 848, 849. Altar-piece of the Chapel of St. Agneda (15th cent.). — In the Coro Alto is a small ceramic and graphic collection (Spanish playing cards of the 15th cent.).

The Calle del Obispo, skirting the S.W. side of the cathedral cloisters, leads to the handsome Plaza de la Constitución (Pl. G, 9; formerly *Plaza de San Jaime*), with the Casa de la Diputación and the Audiencia to the N.W. and the Casa Consistorial to the S.E.

The **Casa de la Diputación** (Pl. G, 9), origiually dating from the 15th cent., and restored by *Pedro Blay*, partly in the Renaissance style, in 1598, was formerly the seat of the estates of Catalonia *(La Generalidad de Cataluña)*, which was very jealous of its fueros, and is now that of the Provincial Council. The **Audiencia** (where the assizes are held), adjoining it on the N. and belonging to the older structure, is more interesting. Especially noteworthy is the Gothic façade towards the Calle del Obispo, with a relief of St. George and the Dragon above the main entrance and a handsome balustrade. The latter is adorned with numerous curious gargoyles, below which is a small frieze with 27 heads. The modernized court of the Diputación is separated by a fine iron grille from the magnificent patio of the Audiencia. This latter is surrounded by buildings of three stories, the second consisting of a cloister-like arcade. A staircase leads hence to the first floor and to a third court named the *Patio de los Naranjos*, which is embellished with orange-trees and numerous Gothic gargoyles.

The Casa de la Diputación contains the chamber of the provincial deputies (*Salón de Sesiones;* not always accessible; 50 c. to the conserje), in which are an unfinished painting by *Fortuny* (Battle of Tetuán) and pictures by *Sans* (General Prim fighting in Morocco) and other artists. — In the Audiencia the corridor off which the various courts of law open has a good artesonado ceiling. The chief room contains portraits of the kings of Aragón and Spain as Counts of Barcelona. The *Capilla de San Jorge (St. George, the patron-saint of Catalonia) is entered by an elaborately decorated Gothic portal in sandstone. A new chapel has been added to the old one, which latter now serves as an ante-chapel. The objects of interest include old tapestries, embroidered vestments (a French one of the 15th cent., representing St. George), and a finely illuminated missal of 1521.

The **Casa Consistorial** or town-hall (Pl. G, 9) dates from 1369-78, but only the façade on the N.E. side, towards the Calle de la Ciudad, belongs to the Gothic structure. The main façade, which has been modernized, is embellished with marble statues of Jaime el Conquistador and Fivaller, Conseller II. de Barcelona. From the fine patio the great staircase (Escalera Noble) ascends to the council-hall (Salón de Ciento), which is 90 ft. long, 40 ft. wide, and 45 ft. high. The adjoining passage has a beautiful wooden ceiling and contains an admirable specimen of the '*ajimez*' windows (p. xlii). The *Municipal Archives*, on the second floor (open on week-days, 10-1 and 4-6), contain the Rúbrica de Bruniquer (1300), the Llibre Vert

(green), the Llibre Vermell (red), with a list of the city's privileges, and other interesting MSS. relating to Barcelona.

In the Plaza de San Justo, a few paces to the E., is the Gothic church of *Santos Justo y Pastor* (Pl. G, 9), begun about 1345. It consists of an aisleless nave, 45 ft. wide. The façade is flanked with two polygonal towers.

The Calle de Jaime Primero, beginning at the E. angle of the Plaza de la Constitución, leads to the *Plaza del Angel* (Pl. G, 9), beyond which it is continued, as the *Calle de la Princesa*, to the park (p. 244). — To the W. of the Plaza del Angel runs the *Calle Tapinería*, on the right side of which are the Calle de Tres Voltas, the Calle de Olí, and other dirty but very picturesque lanes. — From the Plaza del Angel the Platería, with the shops of the goldsmiths and silversmiths, runs to the E. to *Santa María del Mar* (see below).

c. Plaza de Palacio. The Park and North-Eastern Quarters of the City.

From the N. end of the Paseo de Colón (p. 235) the short Paseo de Isabel Segunda, with its plane-trees, leads to the —

Plaza de Palacio (Pl. H, 9, 10), the central point of the maritime activity of Barcelona. It is adjoined by the Lonja (see below), the *Aduana* (head custom-house), the *Depósito Comercial*, or bonded ware-house for foreign goods (five stories high), and the offices of steamboat-companies and merchants. The handsome *Marble Fountain*, by Molina, was erected in 1856 to commemorate B. de Quirós, Marqués de Campo Sagrado, formerly Captain-General of Catalonia, under whom the water of the Besós was brought from Moncada (p. 227) to Barcelona. Below are groups of playing children, hippopotami, etc.; in the middle are the four provinces of Catalonia; at the top is the winged Genius of Catalan local patriotism (p. 220).

The **Casa Lonja** (Pl. H, 9), or *Exchange* (business-hours 1-4), formerly named *Casa dels Cambis*, was built by Peter IV. of Aragón in 1382 and restored in the classic style in 1772. The old Gothic *Sala de Contrataciones*, a hall 100 ft. long and 75 ft. wide, divided into nave and aisles by four slender columns, has been preserved.

The *Paseo de la Aduana* (Pl. H, 9) leads to the N. from the Plaza de Palacio to the park (p. 244).

A little to the N.W. stands the Gothic church of ***Santa María del Mar** (Pl. H, 9), erected in 1328-83 on the site of a chapel of St. Eulalia. The ground-plan shows a nave and aisles, flanked on each side by chapels and adjoined, without the intervention of a transept, by a heptagonal apse with ambulatory and radiating chapels. The beautiful façade, with its large portal and rose-window in the late-Gothic style, is flanked by two slender octagonal towers. The two figures of porters, at the doorway, commemorate the unremunerated service given by the poorer classes in building the church.

The imposing **Interior** (p. xlviii) has been somewhat marred by modernization in the 18th century. The proportions of the NAVE are even bolder than those of the cathedral, its width being about the same (41 ft.), while its height is 112 ft. The aisles are narrow, but almost as high as the nave. The chapels, of which there are three to each bay, are enclosed between the buttresses. — Behind the high altar are four paintings by *Viladomat* (p. 237), representing the Flight into Egypt, Christ among the Scribes, the Scourging of Christ, and the Bearing of the Cross. There are two more by the same artist in the *Capilla de los Corredores Reales de Cambios*, and three in the *Baptistery*, where the sarcophagus of St. Eulalia serves as a font. The statue of St. Alexius, at the W. end of the coro, is by *A. Pujol de Vilafranca* (1643).

On June 7th, 1896, just as the Corpus Christi procession was entering this church, a bomb was thrown into the crowd of onlookers by an anarchist; 12 people were killed on the spot and about 50 others injured.

Opposite the church is an old fountain. Among the old streets in the vicinity are the *Calle de las Caputxas*, with its open-air shops, and the once fashionable *Calle Moncada*, with the old *Casa Dalmases* (No. 20) and remains of other private houses in the Gothic style. To the N.E. of the church lie the *Plaza del Borne*, formerly the scene of the city fêtes, but now, like the adjacent *Mercado del Borne* (Pl. H, 9), used as a fish and vegetable market.

The ***Parque y Jardines de la Ciudadela** (Pl. H, I, 9, 10) occupies the site of the demolished citadel (p. 234). It covers an area of about 75 acres and contains wide avenues of trees, parterres of flowers, numerous rare plants, and beautiful sheets of water. At the S. main entrance, opposite the Paseo de la Aduana, rises an *Equestrian Statue of General Prim*, cast from a model by Puigjaner, and erected in commemoration of the fact that the citadel was ceded to the city in 1869 at the instigation of the general. Adjacent are the *Montaña del Parque*, a model of the Montserrat, and a *Café*. — On the left of the Avenida de los Tilos, which leads to the N.W. main entrance, lie the *Palm House (Umbráculo)*, the *Conservatory (Invernáculo)*, the *Museo Martorell*, and the *Museo de la Historia Natural*. The two museums were both established by Don Francisco Martorell y Peña, a merchant who also bequeathed a considerable sum for prizes for archæological and historical works. They contain collections of archæology and natural history, with marble statues of the naturalists Azara and Salvador. — The Avenida de los Alamos, opposite the Natural History Museum, leads past the monument of *Aribau*, a Catalan poet, by Vilaseca y Fuxá (1884), to the N.E. Avenida de los Olmos. The latter is adjoined by a small *Zoological Garden*, beyond which is the *Depósito* for watering the gardens. — In the angle formed by the Avenidas de los Alamos and de los Olmos is the *Cascada del Parque*, a large and fantastic grotto, with a tower, groups of statuary, and so on. Adjacent is a *Café*. — Farther to the S.E. are three buildings belonging to the old citadel, which were altered for the international exhibition of 1888: the *Palacio Real*, with a marble staircase and a large hall; the *Pabellón de la Reina Regente*; and the former *Church*, now transformed into a

Panteón de Catalanes Ilustres. — At the S.E. end of the park is the *Museo de Reproducciones*, a relic of the exhibition, containing plaster casts. A bridge leads hence over the railway to the former *Sección Marítima* of the exhibition and to the sea.

The fountains play on Thurs. and Sunday. Concerts in the afternoon. On these occasions large crowds of the lower classes visit the park.

To the N.W. of the park is the beginning of the Salón de San Juan (Pl. H, I, 9, 8), a wide promenade with four rows of trees and statues of eminent Catalonians. At the intersection of the Paseo de Pujada (Pl. H, 9, 8) a large monument, by P. Falqués and M. Fuxá, with allegorical figures and a bust, commemorates *Francisco Rius y Taulet*, a former mayor and benefactor of Barcelona.

The **Palacio de Bellas Artes** (Pl. H, 8, 9), erected in 1888 for the exhibition, by Aug. Font, has a large porticus and domed corner-towers. On the groundfloor are a concert-room and a banqueting-hall; and on the upper floor is the interesting collection of paintings forming the *Museo Municipal y Provincial* (open free daily, exc. Mon., or Tues. if Mon. be a holiday, 9-1 and 3 till dusk; catalogue $1^1/_2$ p.).

We ascend the staircase immediately to the left of the entrance. Museo Municipal. Room I. 107. *Sala*, Capture of the Prince of Viana; 167. *Cala*, Beach at Tangier; 213. *Agrasot*, Fair; *Barreau*, Surrender of Gerona; *186, *187, *188. *Benlliure*, Studies; 176. *Pradilla*, Market-place in Galicia. — Room II. *24. *Fortuny*, Arab sentinel; 62. *Maifrén*, Seamen; 70. *Baixeras*, Reminiscences; 33. *Masriera*, A melody by Schubert; 133. *Zuloaga*, Two ladies; 138. *Agrasot*, Donkey-driver; 128. *Darmarin*, Carpet-weaving; 116. *Sánchez Perrier*, River-scene. — Room III. Modern foreign masters, chiefly Dutch. 262. *Van der Maarel*, Flower-seller; 258. *Mesdag*, Sea-piece; works by *Bisschop*, *De Bock*, and others. — Room IV. 252. *Stevenson Macaulay*, Moonrise; 255. *Oca Bianca*, Falling leaves; *266. *Corot*, Landscape; *253. *Roubaud*, Surrender of Schamyl; 263. *L. van Aken*, Human distress; no number, *Bock*, The highroad; 265. *Leemputten*, Return of the pilgrims. — Room V. Older Spanish masters: 282. *Ribera*, Martyrdom of St. Bartholomew; 276. *Dom. Theotocópuli*, St. Peter; 320. *Goya*, Bulls. — Room VI. Catalan School of the 12-15th cent.: Eight panels representing the life of St. Vincent (15th cent.); Lives of SS. John and Stephen (14th cent.); Four altar-frontals of the 11-12th centuries. — Museo Provincial. Room VII. *Luis Dalmau*, *SS. Andrew and Eulalia presenting five town-councillors to the Madonna, an altar-piece painted in 1445 under the influence of Jan van Eyck (p. lxxii); *Master of the Female Half-Figures*, Lady reading. — Room VIII. Frescoes by the *Carracci* (brought from Rome). — Room IX. Pictures by *Ant. Viladomat* (p. 237) and his son *Jos. Ant. Viladomat*. — Room X. Three pictures by *Fortuny*; *Casanova y Estorach*, Charles V. before the convent of Yuste (p. 458); *Luna Novicio*, Spoliarium or death-chamber of a Roman amphitheatre; *Benlliure*, Alphonso XII. on his deathbed; *Barbuda*, Hamlet; pictures by *Cabanel*, *Villegas*, and others.

On the other side of the Salón de San Juan stands the **Palacio de Justicia** (Pl. I, 8), completed in 1903, by Sagnier and Domenech Estapá, with a porticus, and a dome crowned by a bronze figure of Justice. The 22 reliefs on the façades refer to important events in the history of Catalonia, and the 28 statues represent eminent Spanish lawyers. — The Salón de San Juan ends on the N.W. at the *Arco de Triunfo* (Pl. H, 8), a tasteful brick structure erected in 1888 by Vilaseca as the entrance of the exhibition.

In the N. angle of the old city, near the Salón de San Juan, lies the old church of **San Pedro de las Puellas** (Pl. H, 8), founded in 945 by Count Suniario and formerly attached to a Benedictine nunnery. Its original design (p. xlv) was similar to that of San Pablo del Campo (p. 236), but the building has been frequently altered, especially in consequence of the ravages it suffered during the contests of 1714. — The Romanesque *Capilla de Marcús*, in the Calle Carders (Pl. H, 9), was erected in 1162 at the cost of the merchant Bernardo Marcús.

In the Paseo de San Juan, the continuation of the Salón, we see, beyond the Plaza de Tetnán, the church-spire of the Salesian nunnery (*Convento de las Salesas;* Pl. I, I, 6), a modern building in the Gothic style. — To the N. of it is the **Templo de la Sagrada Familia** (Pl. I; K, 6), a curious edifice designed by Gaudi, which has been in course of construction for years and is not yet finished. The money is provided by public subscriptions.

To the S. of the park is the Paseo de San Carlos (Pl. H, 10), with the *Bull Ring*, leading to the peninsula to the E. of the harbour, on which lies the suburb of **Barceloneta** (Pl. I; H, 10, 11). This suburb was established by the Marqués de la Mina to provide accommodation for the occupants of the 1200 houses torn down to make room for the citadel (p. 234). The church of *San Miguel del Puerto* was erected in 1753-55 and enlarged in 1863. In the same quarter are two barracks, an iron foundry, and a ship-building yard. The adjacent part of the harbour is filled with fishing-boats. To the S.E. are the sea-baths mentioned at p. 232.

The dusty Paseo del Cementerio (Pl. I; I, K, L, 10), prolonging the Paseo de San Carlos towards the E., leads past a series of large docks (r.) to the suburb of *Pueblo Nuevo* and the *Cementerio del Este (Pl. I, L, 10; tramway, see p. 231). This cemetery, in front of which is an open space with two fountains, is divided by high walls into 16 sections. These walls contain oblong niches, arranged in rows one above another and having their narrow ends turned to the walks between. The coffins of the dead are thrust into the niches, like bottles in the pigeon-holes of a wine-cellar, and the opening is then closed. Niches which have not been purchased outright remain the property of the city, and the remains of the dead are removed after four years to the *Osario Común.* This form of burial has been practised in Spain for many centuries. At the E. end stands a handsome *Chapel*, surrounded by cypresses and by the graves of the richer inhabitants, many with fine monuments. — Beyond this cemetery, on the sea, lies the *Protestant Cemetery.*

d. The Montjuich.

The *Montjuich* (755 ft.) is an isolated ridge or crest, which rises gradually towards the E. out of the plain of the Llobregat (p. 233) and presents a precipitous front towards the sea. Its name is usually explained as meaning 'Jews' mount'; but some authorities derive it from 'mons Jovis' or 'mons jugi' (mountain of the yoke). An easy road leads from the Plaza de la Paz to (35-40 min.) the top, passing the *Café-Restaurant Miramar* (Pl. I; E, 10). The *View it affords is very extensive. The Montseny is particularly prominent, and some peaks of the Pyrenees are also visible, but the Montserrat is not seen. — The E. end of the Montjuich is occupied by the *Castillo de Montjuich*, a strong fortress, with large magazines and accommodation for

9-10,000 men. The Montjuich was captured by Lord Peterborough in 1705 by a brilliant *coup de main.*

On the S.W. slope of the Montjuich lies the **Cementerio del Oeste** (Pl. I; A, 10), reached by tramway, starting every 1/4 hr. from the church of San José, Rambla Santa Mónica 15. Cameras must be given up at the entrance. This cemetery is laid out like a park and commands pretty views of the sea and the fertile plain of the Llobregat. — Beyond the cemetery is a large race-course *(Hipódromo).*

e. The Western Suburbs and the Tibidabo.

Visitors who wish to see the extent of Barcelona's expansion (p. 233) should go by tramway (No. 5; see p. 231) to **Gracia,** the most important suburb (50,000 inhab.), alight at the Plaza Josepeto (Pl. G, H, 3) and follow to the E. the Calle de la Traversera de Dalt, at the end of which they ascend to the left to the PARQUE GÜELL, a flourishing colony of villas, situated in charming grounds and interesting for their characteristic Neo-Catalan architecture. A hill with a stone-cross commands an extensive view over the town and the sea. — The tramway (see above) proceeds to **San Gervasio,** where the line ends at the *Plaza de Bonanova* (Pl. I, F, 1; 450 ft.). The pilgrimage-church of *La Bonanova,* erected in 1842, contains a great number of votive offerings. — A road affording fine views leads hence to (15-20 min.) **Sarriá** (Pl. I; C, D, 1), whence we may visit the suppressed Franciscan convent of *Pedralbes* (founded in 1327; Gothic church and cloisters) or the ruined convent of *San Pedro Mártir,* to the W. To the N.E. of Sarriá lies the village of *Vallvidrera* (Hot. Buenos Aires, good), a favourite summer-resort with several pleasure-gardens and a prettily situated parish-church.

The most interesting excursion is the ascent of the TIBIDABO. We take the tramway to the *Plaza de Bonanova* (20 min.; 25 c.) as described above. Thence another tramway ascends along the pretty Gran Avenida del Tibidabo to the lower station (*Estación Inferior;* 755 ft.) of the electric cable railway (nearly 3/4 M. long), by which the summit is reached in 8 min. (upper station 1685 ft. above sea-level; fares 1 1/2, 1 p., there and back 2, 1 1/2 p.).

The ****Tibidabo** (1745 ft.) is the highest hill in the range to the N.W. of Barcelona. At the top are a good café-restaurant with a view-tower, an observatory, and a huge water-tower of the city water-works. The beautiful environs of Barcelona, including about 80 villages (comp. p. 233) and a wide stretch of the sea, here lie spread out before us, and in clear weather the peaks of the Balearic Islands are visible. Inland rise the Montserrat and the Montseny, and on the horizon to the N. the Pyrenees. After dark the innumerable lights of the town are a beautiful sight.

A walk of about 20 min. through fir-woods brings us from the Tibidabo to the new *Hôt.-Restaurant La Rabassada.* About 1 M. farther on a road descends to the right to *San Cugat del Vallés,* with a Romanesque convent-church and cloisters (p. lvi); the church contains some pictures of the 14th cent. (p. lxxi). An alternative return from the Tibidabo leads viâ Vallvidrera to Sarriá (see above).

23. From Barcelona to Lérida *(Saragossa, Madrid).*

113½ M. Railway (Estación del Norte) in 5¾-6¾ hrs. (fares 22 p., 16 p. 50, 12 p. 10 c.). The best views are on the left. — There are railway-restaurants at *Barcelona*, *Manresa*, and *Lérida*.

Barcelona, see p. 229. — As far as (7 M.) *Moncada* the line runs parallel with that to Gerona (p. 224). It then crosses the *Riera de San Cugat* and the beautiful plain of Sardañola.

9½ M. *Sardañola*, the station for *Ripollet*, the centre of a hemp-growing district. The Montserrat, with the deep indentation of the Valle Malo (p. 254), becomes visible, and also the Montseny (p. 226). To the right lies the church of *San Pedro de Riusech*. Numerous factories are passed.

14½ M. **Sabadell**, an industrial town with 23,200 inhab., the Manchester of Catalonia, with cotton-mills and factories of woollen goods and paper. — To the left, as we proceed, lies the village of *Creu Alta;* to the right is the *Montaña de San Lorenzo*, with its numerous caverns. Farther on, to the left, is the *Valle del Paraíso*, with the ruined castle of *Egara* and the village of *San Pedro de Tarrasa*. Inscriptions found here show that this was the site of the Roman *Egara*.

20½ M. *Tarrasa*, with 15,900 inhab. and several cloth-factories. Between the station and the town are the Romanesque churches of *San Pedro*, *Santa María*, and *San Miguel*, the last a square structure, lighted by windows in the dome and incorporating some antique columns.

Farther on the railway traverses a series of irregular hills and valleys. Just beyond Tarrasa we cross the *Gaya* and the *Llort* by viaducts 70-80 ft. in height. — 23½ M. *Viladecaballs.* — 25½ M. *Olesa*, at the foot of the *Montaña de Casa Llimona*, is the station for the warm sulphur-baths (85° Fahr.) of *La Puda*, on the right bank of the Llobregat. — The train crosses the valley of the *Buxadell* by a viaduct (310 yds. long) and then threads several tunnels. To the left, high above the deep valley of the *Llobregat*, rises the grand mass of the Montserrat, the monastery on which is distinctly visible.

31½ M. **Monistrol** (635 ft.), the starting-point of the mountain railway to the top of the *Montserrat* (see p. 253). From the railway we can make out the Cueva de la Virgen and the chapels of San Miguel and Santa Cecilia (p. 257); the only visible part of the monastery itself is the chapel of San Acisclo.

We traverse four tunnels and several cuttings. — 35½ M. *San Vicente de Castellet.* The train crosses the Llobregat and ascends along its tributary the *Cardoner* (p. 250). Fine retrospect of the Montserrat, especially of the highest peak of San Jerónimo (p. 258).

40½ M. **Manresa** (672 ft.; *Rail. Restaurant; Fonda Santo Domingo*, pens. 6 p., very fair), the Roman *Munorisa*, the capital of the *Jacetani*, is an ancient town with 21,000 inhab., finely situated on the left bank of the Cardoner. The river is spanned by a modern iron bridge and by a narrow and high-backed stone bridge of the Roman period.

From the station we cross the stone bridge and then ascend to the right to the high-lying Gothic 'colegiata' of —

Santa María de la Seo (p. xlviii), begun on the site of an earlier structure in 1328 and finished nearly a century later. Its plan resembles that of the Barcelona churches, consisting of nave and aisles with choir and ambulatory, but no transepts. Over the left aisle rises a fine tower (1572-90). The W. façade is modern.

The Nave, borne by 16 octagonal piers, is wider (57 ft.) than that of any other church on the Spanish mainland. The huge buttresses, formed partly without and partly within the church, enclose square side-chapels off the aisles and ambulatory. The finest of the stained-glass windows is the rose-window at the W. end, representing the Virgin in a glory. The stone *Coro*, in the middle of the nave, is of the 15th cent.; on the outside are Gothic niches containing painted figures of saints (p. lxxii). The stalls show Renaissance forms. The third and fourth piers on the left, being those that support the tower, are more massive than the rest. Below the organ, to the S., is the head of a Moor (comp. p. 240); adjacent, on a gold ground, are scenes from the life of the Virgin. The *High Altar* is elaborately adorned with wood-carvings and richly gilt; the six octagonal columns round it were used for hanging up tapestries and curtains. The steps in front of the altar descend to the *Crypt*. — The *Sacristy* contains an embroidered and painted altar frontal, 10 ft. long, a charming piece of Florentine work of the 15th century.

On the N. the Colegiata is adjoined by modern cloisters, entered by a Romanesque gate beside the N. side-portal of the church. — The acacia-shaded plaza to the S. and E. of the church affords fine views of the Cardoner, the Montserrat, and the vineyards to the S. (Among the last, 1½ M. from the station, rises the *Torre de Santa Catalina*, an excellent point of view.)

Proceeding to the E. from the Colegiata, we cross the *Torrente de San Ignacio* and reach (3 min.) the Cueva Santa, or grotto of St. Ignatius, above which has been built the church of *San Ignacio*, with its pleasing S. façade. Loyola (p. 17), after his sojourn on the Montserrat (p. 256), spent some months in penitential exercises in the Dominican convent of Manresa, and is said to have written his 'Exercitia Spiritualia' in this cavern. Good view of the Colegiata.

We now return to the Colegiata and proceed to the N. to the Plaza Mayor, with the *Iglesia del Carmen*, dating from about the same period as the Colegiata. We then go to the W. to the plaza and church of *Santo Domingo* (¼ hr. from the Cueva). In the interior of this church, to the right and left of the capilla mayor, are the busts of two popes (?). Immediately to the right of the entrance is the Capilla de la Virgen del Rosario.

From Manresa to Guardiola, 44 M., railway in ca. 5 hrs. (fares 7 p. 45, 4 p. 80 c.). The railway crosses the Cardoner and ascends the valley of the Llobregat. — Beyond (6 M.) *Sampedor* we cross the Manresa canal. 12 M. *Sollent* (4600 inhab.), the chief town of a district. Farther on we follow the course of the *Mas* to (15 M.) *Balsareny*, and then cross several tributaries to (18 M.) *Navàs* (23½ M.) *Puigreig*, (28½ M.) *Gironella*, and (31 M.) *Olvàn*, the station for *Berga*, 6 M. to the W. We proceed viâ (35½ M.) *La Baells*, (37½ M.) *Serchs*, and (39½ M.) *Figols Las Minas* to (44 M.) *Guardiola-Bagá*, the present terminus of the railway, which is to be continued to *Seo de Urgel* (p. 253).

FROM MANRESA TO CARDONA, 20 M., diligence once or twice daily in 5 hrs. The road follows the course of the *Cardoner* and skirts the base of the *Costa de la Vela*. The mountains on the other side of the stream belong to the *Sierra de Prades*. A little more than halfway we pass (13 M.) the village of *Suria*.

Cardona (1695 ft.; *Fonda Bellavista*) is an old town with 3800 inhab., in a lofty site almost encircled by the Cardoner and dominated on the N.E. by a hill rising 1475 ft. above the stream, and crowned by a fort. Its walls and towers, and the parish-church date from the 14th century. Between the river and the fort, about $^3/_4$ M. from the town, rises the MONTAÑA DE SAL, a veritable monntain of salt, 260 ft. high and 3 M. in circumference, which belongs to the Duke of Medinaceli. This curious phenomenon is mentioned by Strabo (III. 219). The rock-salt is perfectly pure, and the hill is worked like a mine. Visitors require a permit from the manager. The columns of salt sparkle brilliantly when the sun shines on them. Some of the shafts are very deep, such as the *Furad del Mico* ('ape's hole'), which is said to be nearly a mile long. Objects of various kinds made of the salt are offered for sale.

From Cardona to *Solsona* and *Urgel*, see pp. 252, 253.

Leaving Manresa, the train ascends the valley of the *Rajadell*. — 48 M. *Rajadell*, prettily situated to the left. — We ascend steeply along the *Sierra de Calaf*, threading six tunnels. 62 M. *Calaf*. — 69$^1/_2$ M. *San Guim* (2420 ft.), the highest point of the railway, lies on the watershed between the Llobregat and the Segre (p. 219), which flows to the S.W. to the Ebro. — The Montserrat now disappears from the view.

The line descends. To the right are the ruined Moorish castle of *Santa Fe* and the high-lying walled village of *Monfalcó Murallat*. Farther on is the convent of *San Ramón*. Distant view of the Pyrenees.

78 M. *Cervera*, a town of 4300 inhab., on a small stream of the same name, contains the deserted buildings of a university, which Philip V. established here in 1717 as a reward for the town's loyalty (comp. p. 237). — The train follows the *Cervera*, which traverses the well-irrigated *Llano de Urgel* and joins the Segre at Lérida. — From (87 M.) *Tárrega* a diligence runs to the N. to *Agramunt* and (25 M.) *Artesa de Segre* (p. 252). — To the S. we see *Verdú*, well-known for the mule-fair which is held here at the end of April. At *Vilagrasa* we cross the *Canal de Urgel*.

94 M. **Bellpuig** (*Fonda de Duch*, unpretending), a small place commanded by the old *Castle of the Anglesolas*. From the station the road leads to the S. to ($^1/_2$ M.) the CHURCH OF BELLPUIG (key in an adjoining house), containing the **Monument of Don Ramón de Cardona*, Viceroy of Naples (d. 1522), which was transferred from the Franciscan church to its present position in 1824. This admirable work was executed by the Neapolitan sculptor *Giovanni da Nola* in 1525; it is in the Renaissance style, with a recumbent figure of the deceased and elaborate ornamentation (comp. p. lxiv). A gardener ('hortelano') who lives close by keeps the key of the suppressed FRANCISCAN CONVENT, which lies $^1/_2$ M. to the S. It was founded by the Counts of Urgel (12th cent.?), and has a Gothic

church of the 15th cent. and fine cloisters. The latter are in three stories, the lowermost Gothic, the uppermost forming a kind of attic with Doric columns.

The district traversed now assumes the bleak character of the Aragonese steppes (p. 192). — 99½ M. *Mollerusa;* 105½ M. *Bellloch.* — Farther on are pretty gardens, heralding the valley of the Segre and the town of Lérida, which is seen in the distance. The train crosses the Segre by an iron lattice-bridge.

113½ M. **Lérida** (495 ft.; *Fonda Suiza*, clean; *Fonda de España; Rail. Restaurant*), the *Ilerda* of the Romans, is the capital of a province and see of a bishop and lies at the foot of a castle-crowned hill rising over the *Segre* (the ancient *Sicoris*). Pop. 21,400. Its strategic importance, near the mouth of the E. Pyrenean valleys and several passes across the Catalonian coast-range to the plain of Aragón, led to its fortification at an early date; and it still ranks as a strong fortress.

The Iberian origin of the town is proved by the numerous silver and bronze coins struck here, some impressed with a wolf's head. In B.C. 49 the town was captured by Cæsar, who here defeated Pompey's legates, Afranius and Petreius. It is mentioned by Horace (Ep. I. xx. 13). In the Visigothic period a council was held here (546). Lérida was taken by the Moors in 713, by St. Louis in 799, and by the Spanish Christians in 1117. In 1149 Ramón Berenguer IV. made it his royal residence and the seat of the Bishop of Roda and Barbastro. The university, founded here by Jaime II. in 1300, was transferred, like that of Barcelona (p. 237), to Cervera (p. 250) in 1717. Lérida was taken by the French in 1642, unsuccessfully besieged by them in 1646 and 1647, but again taken in the War of the Spanish Succession (1707) and in the Peninsular War (1810). — It was on the Segre, near Lérida, that, according to tradition, the daughter of Herodias met her appropriate retribution by falling through the ice, which closed in upon her and cut off her head. — Everything of interest may be seen in ½ day.

From the railway-station, which lies to the N. of the town, the road leads across the (2 min.) railway embankment to the Rambla de Fernando, the prolongation of which skirts the stream.

About the middle of this street, to the left, is a stone *Bridge*, built upon Roman foundations and leading to the promenades ('Campo Elíseo') on the other side of the Segre. To the right is an old gate leading to the Plaza de la Constitución, or market-place. In this plaza, to the right, stands the new church of *San Juan*, occupying the site of an old church of that name, which was pulled down. To the left, at the beginning of the Calle Mayor, is the Romanesque *Casa Consistorial*, restored in 1589 and later.

In the Calle Mayor (No. 45) is the *Gobierno Militar*, where a 'permiso' to visit the Old Cathedral is obtained. At the end of the street, to the left, is the *Hospital Militar*, an old convent, with fine Gothic statues and an elaborately decorated portal. To the right is the *New Cathedral*, built in 1761-81, with a Corinthian portico. The sacristy contains a few pictures.

The winding Calle de la Palma leads to the right from the New Cathedral to the *Palacio del Obispo* (episcopal palace). This is

adjoined on the left by the small church of *San Lorenzo* (1270-1300), possessing an octagonal tower of the 15th cent. and Gothic aisles. The nave is said to have originally been a Roman temple, which the Moors converted into a mosque. The interior contains interesting retablos (p. lix) and a tomb of a Count Urgel (side adjoining the tower).

The Calle de Talada leads past the bishop's palace to the *Instituto Provincial*, containing a small but interesting museum (entr. in the Calle de Caballeros), with inscriptions, capitals, reliefs, tombs from the Old Cathedral (p. lix), Romanesque mosaics, etc., all labelled. Visitors apply at the Instituto.

The Calle de Talada ends at the gate of the *Castillo*, which occupies the highest point of the town and cannot be entered without special permission from the 'gobierno militar' (p. 251). Within the ramparts stands the Old Cathedral (*Catedral Antigua;* p. lvi), a highly interesting building in the late-Romanesque Transition style, with Gothic and Moresque additions. Mr. Street describes this remarkable building as having 'both extreme novelty in the general scheme, and extreme merit in all the detail'; but it has been used for military purposes since 1717, and the interior has been entirely spoiled. In plan it consists of a short nave and aisles (measuring about 100 ft. in each direction), a strongly marked transept (165 ft. long and 39 ft. wide), and a main apse with a smaller one on each side of it. Over the crossing is a lofty octagonal tower, surmounted by a cupola and adjoined by a slender turret containing the staircase. A smaller tower rises over the S. transept. The church was founded by Pedro II. of Aragón in 1203 and consecrated in 1278. To the architect *Pedro de Peñafreyta* (d. 1286) are probably to be ascribed the central tower and the cloisters in front of the W. end of the church (now used as barracks, and the arches built up). The lofty octagonal campanile, to the S.W. of the cloisters, was completed in the beginning of the 15th century.

From Lérida to *Saragossa*, see R. 19; to *Montblanch (Poblet)* and *Tarragona*, see R. 28.

From Lérida a diligence ascends the valley of the Segre to (17 M.) *Balaguer*, and thence it goes on to (16 M.) *Artesa de Segre* (p. 250). From Artesa a road leads viâ (9½ M.) *Pons*, (6 M.) *Tiurana*, and (3½ M.) *Castellnou de Basella* to *Oliana* (p. 253). At Basella diverges a road to *Solsona* (see below).

Excursion among the Eastern Pyrenees (Urgel, Andorra).

A visit to the Eastern Pyrenees from Spain is attended by much greater difficulties and inconveniences than from the French side, where the ample means of communication and the comfortable inns do much to smooth the tourist's path (comp. *Baedeker's Southern France*). — On the Spanish side it is necessary to take not only a guide but provisions; and the accommodation is always of the most primitive cast.

From Cardona (p. 250) to Seo de Urgel, 60 M. The road crosses the *Cardoner* and ascends. — 12 M. **Solsona**, situated on a lofty rock on the left bank of the *Río Negro*. In the church is the Capilla de la Virgen del Claustro, a great resort of pilgrims. — Farther on we cross the *Riera Salada* and descend to (10½ M.) *Castellnou de Basella* (see above), in the

valley of the Segre. Thence we ascend the valley to (7 M.) **Oliana**, the church of which has a fine portal.

From Oliana a bridle-path ascends the valley of the Segre, which breaks through the mountains by the imposing *Paso de Tres Ponts*. — 11 M. *Coll de Nargó*. 3 M. *Orgaña*, in an expansion of the valley. Farther on we proceed through wild gorges, cross the *Puente del Diablo*, and reach the mouth of the *Valira*, which descends from the Val Andorra. We here enter a more open part of the valley, 7 M. long and 3 M. broad. 13 M. *Arfá*; 2½ M. *Castellciutat*. About 1¼ M. farther on lies —

Seo de Urgel (*Fonda de Canturri*; *Fonda de Grau*), commonly called *La Seo*, a town of 3000 inhab., which has been the see of a bishop since 840 and possesses a Romanesque-Gothic cathedral. It is also a strong fortress and played a prominent part in the Carlist war (1874-75).

From Urgel to Puigcerdá, 33 M. The bridle-path ascends through the ravines of the Segre valley and the district of *Cerdaña*. 17 M. *Martinet*; 5½ M. *Bellver*, with an ancient castle; 5 M. *Bolvir*. — **Puigcerdá** (3905 ft.; *Hot. Europa*; *Hot. Tixaires*), a fortified Spanish frontier-town (2500 inhab.), situated at the point where the *Raur* and *Arabó* flow into the Segre, also played a prominent rôle in the last Carlist war. In the market-place is a statue of its defender, *Cabrinety*. Quarters are obtainable also 1¼ M. farther on, at the French village of *Boury-Madame*. — From Puigcerdá a diligence runs to *Ripoll* (p. 227) in 8 hrs.

From Urgel to Andorra (16 M.; a ride of 4½-5 hrs.). The route at first traverses a fertile district on the right bank of the Valira. At (50 min.) *Anserall* we cross to the left bank and then proceed through a ravine to (1⅓ hr.) the Spanish *Frontier Station*. We enter the Republic of Andorra, cross a mountain-torrent named the *Auviña*, and reach (50 min.) *San Julián de Loria*, the first village in Andorra and one of the chief seats of the smuggling that has prevailed on this frontier from time immemorial. — The route follows the right bank of the Valira, passing *Aixobal* and (1 hr.) *Santa Coloma*, to (½ hr.) —

Andorra la Vieja (3510 ft.; *Calounes's Inn*, fair), the capital of the republic of *Valls d'Andorra*, which has been preserved in the mountain-valleys of the Pyrenees between France and Spain. The republic covers an area of about 175 sq. M. (5231 inhab.) and is under the joint protectorate of France and the Bishop of Urgel. The postal and telegraphic arrangements are French, the coinage Spanish, and the language Catalan. The village, prettily situated at the foot of the *Monte Anclar*, has 7-800 inhabitants. The old Romanesque *Church* contains some good wood-carving. The *Palacio* or *Casa del Valle*, in which the council-general meets and the executive officers live, is a very unpretentious building. On the gronndfloor is stabling for the horses of the members of the council. A much-worn staircase leads to the council-chamber. The *Archives* of the repnblic, including charters said to date from the times of Charlemagne and Louis the Pious, are kept in a cupboard in the wall. — Near the town is the Moorish castle of *Carol*, the name of which is connected with Carolus Magnus (Charlemagne).

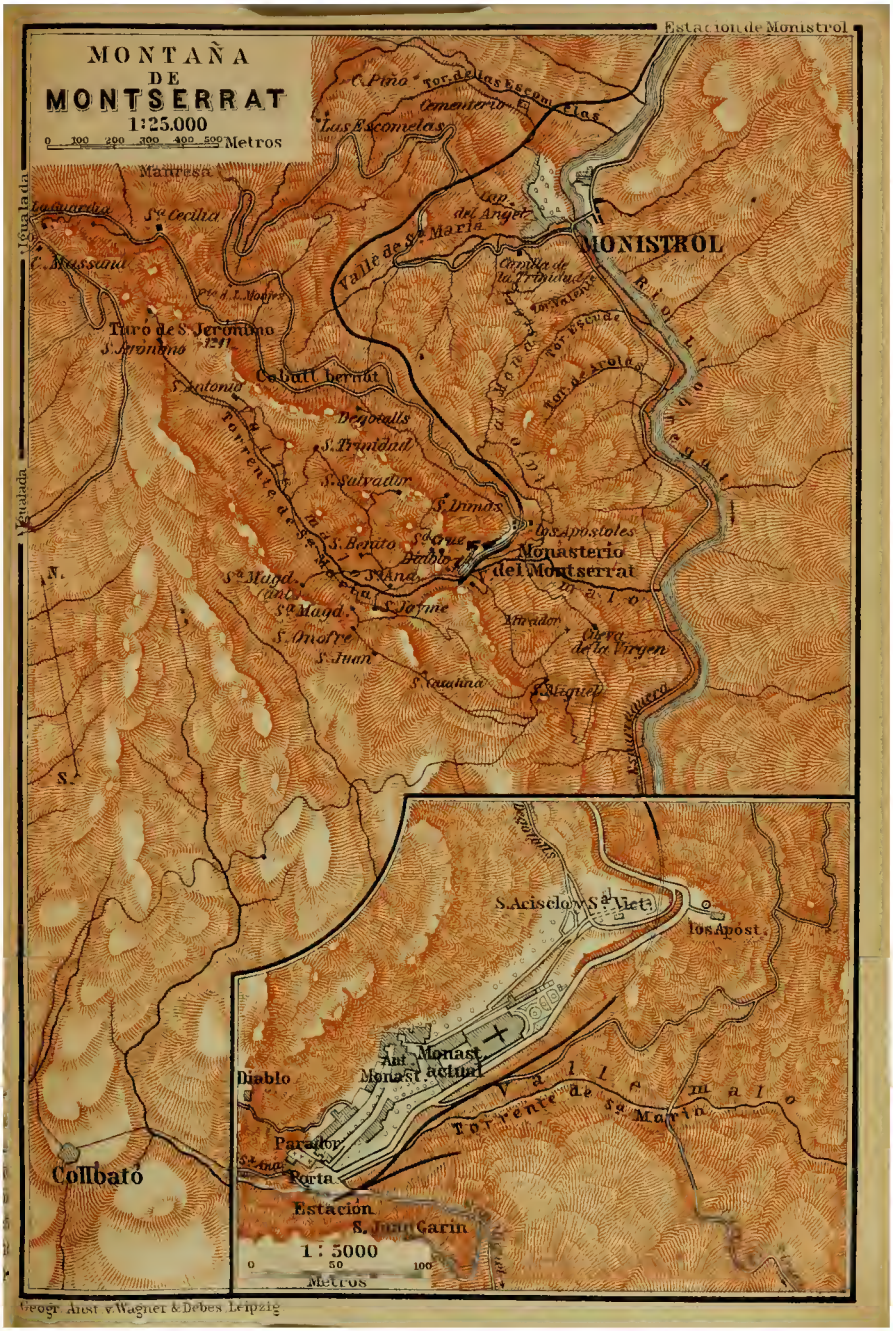
24. The Montserrat.

The **Excursion to the Montserrat is best made from Barcelona (1-2 days): Railway to Monistrol (p. 248), in 1¾-2¼ hrs. (fares 6 p. 15, 4 p. 60, 3 p. 40 c.); Rack-and-Pinion Railway (constructed in 1892) thence to the convent in 1 hr. (fares 5 p. 60, 3 p. 30 c. up, 4 p. 20, 2 p. 45 c. down); return-tickets ('ida y vuelta'), valid for six days and good for both railways, may be obtained at the *Despacho Central* (p. xix) or at the *Railway Station* in Barcelona (fares 17 p. 10, 11 p. 45, 8 p. 80 c.). — By taking the early train from Barcelona (in summer only) good walkers may include also San Jerónimo. Those who have two days at their disposal should visit the convent and its immediate surroundings on the first day and ascend to San Jerónimo on the morning of the second, walking back to Monistrol in the afternoon. — The ascent from *Collbató* (p. 261), once a popular excursion, is now seldom made.

The *Montserrat* (*i.e.* the 'serrated mountain'), the *Montsagrat* or 'sacred mountain' of the Catalans, and the traditional *Monsalvatsch* of the middle ages, which located here the castle of the Holy Grail, is a mighty mountain-mass rising in almost complete isolation from the plateau of Catalonia. Sharply outlined on every side, and diversified with the most fantastic rock-formations — the Gistaus or 'stone watchmen' of the Arabs — the mountain from a distance looks like a colossal castle. The main axis of the mass runs from N.W. to S.E.; its circumference is about 13½ M. The steep slopes are terraced like a staircase by alternate bands of reddish slatey sandstone and calcareous conglomerate, while the peaks have been formed by erosion. On the N.E. side both the road and the rack-and-pinion railway have made use of the projecting terraces to climb circuitously to the convent, which lies about two-thirds of the way up. On the other sides the summit is reached by clambering through the steep and profound crevices known as *Canales*. A huge fissure, called the *Valle Malo*, intersects the ridge on the S.W. At the N.W. end of the mass rises the *Turó de San Jerónimo* (4070 ft.), the loftiest peak of the Montserrat. On the E. side the Valle Malo, traversed by the *Torrente de Santa María* (dried up in summer), descends in huge terraced steps of rock to the Llobregat; on a small promontory of rock is the famous *Monastery*. The Llobregat flows across the N.E. side of the mountain, winds round its S.E. base to Esparraguera, and breaks through the coast-range at Martorell. Its deep valley, with the village of *Monistrol*, is the chief element in determining the picturesque character of the N.E. side of the mountain. To the S.W. is the plain of Esparraguera, on a gentle eminence in which lies the village of *Collbató* (p. 261). On the S.E. the mountain is quite inaccessible. The N.E. slope of the mountain is covered with fine pine woods, its flanks and its summit are clad with evergreen shrubs (*monte bajo* = low wood). The flora of the Montserrat is highly interesting, especially in spring.

Monistrol, see p. 248. — The railway-station (635 ft.) lies on a height on the bank of the *Llobregat*, immediately opposite the Montserrat. It commands a beautiful view.

The Mountain Railway (best views to the left) at first descends in windings into the valley of the Llobregat, crossing first the *Riera de Marâ* and then the Llobregat itself, by an iron bridge (443 ft. above the sea). The line then ascends to (2½ M.) *Monistrol Villa*, the station for the village (p. 255), which lies a little to the S. — Beyond this the railway ascends rapidly along the N. side of the Valle de Santa María (p. 255) and mounts the terraces of the Montserrat. As we proceed, we obtain a striking view of the rocky pinnacles *(peñascos)* on the crest of the mountain. Immediately in front of us is the Turó de San Jerónimo (p. 258). More to the left are the *Rocas de las Golondrinas*, the *Roca de San Patricio*, and the *Roca de las Once* ('Eleven O'Clock Rock'), which serves the in-



Geogr. Anst v. Wagner & Debes Leipzig

habitants of Monistrol as a sun-dial. These are followed by the *Roca de San Antonio*, the *Caball Bernat*, and the *Plana la Vella (Vieja)*. — The line now crosses the head of the valley in a wide sweep and runs under the crest of the Montserrat. To the left we have a fine view of the valley of the Llobregat and of the distant snow-peaks of the Pyrenees. We finally thread a tunnel below the promontory on which the Chapels of San Acisclo and of the Apostles (pp. 256, 257) stand, and reach (5 M.) the *Monastery of Montserrat* (2910 ft.; see below), which we enter by the gate built in 1555.

The *Carriage Road up the mountain (8 M.; 3 hrs.' walk up, 2 hrs.' down), constructed in 1859, is also of surpassing beauty. Leaving the station, the road descends to (1¼ M.) *La Bauma*, a workmen's colony in the valley of the Llobregat, where many factories and mills are driven by power derived from the river; the latter is crossed by a high old bridge. Close by lies the (2½ M.) thriving village of *Monistrol* (Posada del Llobregat, fair), surrounded by vineyards and olive-groves. The *Capilla de la Trinidad* (3 M. from the railway-station), erected as a memorial of the Morocco campaign of 1860, stands on the lowest terrace of the Montserrat. A footpath *(Atajo al Monasterio)* here diverges to the left and ascends directly to the monastery (ca. 2 hrs.; much less fine views than from the road and only ½ hr. shorter; guide advisable). The road descends into the *Valle de Santa María* and then ascends again to the N.E. at an acute angle, crosses the stream and the mountain-railway, and reaches (5 M.) a small fir plantation, near which is the farm of *La Calesina*. Thence the road ascends the terraces of the mountain in numerous curves and zigzags, until it is joined by the road from Manresa (p. 248). Here it bends sharply to the S.E. and passes the *Fuente de los Monjes*. Farther on it is joined by the road from Igualada (p. 261). It then passes the Capilla de los Apóstoles (p. 257), whence it finally leads to the S.W., passing the *Fuente del Milagro* ('Spring of the Miracle'), to the monastery, which does not come into view till the very end of our trip.

The **Monasterio del Montserrat** (2910 ft.), one of the oldest and most celebrated convents in Spain, was founded, according to the legend of the miraculous image of the Virgin (p. 256), as a nunnery in 880; but it seems probable that there was a Benedictine settlement here before the incursion of the Moors in 717. In 976 it was restored to the Benedictine Order and peopled with monks from Ripoll (p. 227). In 1410 Pope Benedict XIII. raised it to the dignity of an independent abbacy, but it was again subordinated to the Bishop of Barcelona in 1874. It formerly possessed immense wealth, but lost nearly all its movable property in the War of Independence (1808-14), while it was deprived of its real estate in 1835 on the suppression of the convent in consequence of the Carlist rising. In the first of these categories was its famous library, including a number of priceless MSS. At present there are about a score of monks.

Their chief occupation is the management of a school of ecclesiastical music *(La Escolanía)*, the members of which generally sing the Salve in the church at the time of Ave Maria *(La Oración)*. The annual number of visitors and pilgrims to the convent is said to be about 60,000. The chief festival is on Sept. 8th.

Accommodation. Visitors register their names in the *Despacho de Aposentos*, at the entrance, and have a room allotted to them. No charge is made for rooms, but it is usual to give 2-2½ p. per night. A special permission is necessary for a stay of more than three days. Candles ('bujia', 10 c.) may be procured in a shop adjoining the Despacho. Meals are usually taken in the *Restaurant del Monasterio* (almuerzo 3, comida 3 p., wine included). — On the Monistrol road, about 1¾ M. from the monastery, is the *Hotel Marcet* (well spoken of, pens. 6-8 p.).

Guide (tariff in the Despacho) 5 p. per day; to the various points of interest, see p. 257. — Saddle Horses *(Cabalgaduras)* are also supplied at fixed prices.

Immediately beyond the entrance, to the left of which are the stables *(El Parador)*, we enter a large court, shaded with plane-trees, where a small market is held nearly every morning. To the left is the Old Monastery, in front the New Monastery.

The Old Monastery *(Monasterio Antiguo*, Cat. *Antich Monastir)* is for the most part in ruins. The main points of interest are the Gothic cloisters of 1460, the unfinished bell-tower of the same century, and the façade of the old church. On the groundfloor of the *Aposentos de San Plácido* is a small museum, containing old capitals and other architectural fragments, relics of old tombstones, etc.

The New Monastery *(Monasterio Actual)* was built under Ferdinand VII., but was left unfinished owing to the troubles of 1835. The central court, called the *Pórtico Moderno*, is arcaded on three sides. The fourth side is occupied by the imposing —

Church, which was built in the Renaissance style under Philip II. (1560-92) and was much injured by fire in 1811. In 1880 a Romanesque apse was added to it.

Interior. The aisleless nave is 224 ft. long, 51 ft. wide, and 109 ft. high. It is flanked on each side with six chapels, each 23 ft. deep. Above the first four chapels are galleries, like those at the Escorial; the last two, to the right and left, are enclosed by lofty rejas. Above the high-altar, surrounded by lighted candles, is *La Santa Imagen* (Cat. *Santa Imatje*), a wooden figure of the Virgin, blackened by age. According to the legend, it was made by St. Luke and brought to Spain by St. Peter; for its rediscovery in 880, see p. 257. — Ignatius Loyola (pp. 17, 249), after abandoning his military life in consequence of wounds received at the defence of Pampeluna in 1521, hung up his weapons before this image and devoted himself to the service of Christ and the Virgin. The Santa Imagen is shown only at 10 a.m. ('visitar la Virgen'), usually to the chanting of one of the priests. — The *Sacristy* contains the valuable wardrobe and jewels of the holy image. — Adjoining the sacristy is the entrance to the *Crypt*, in which the monks are buried.

A door in the N.W. angle of the Pórtico Moderno (to the right as we leave the church) leads to a passage flanked with walls. Ascending to the left at the end of this, we pass the convent-garden (*El Mirador de los Monjes;* closed), situated on a lofty terrace behind the church, then the *Capilla de San Acisclo and Santa Victoria*, and reach

the **Camino de los Degotalls*, a level path skirting the base of the cliffs, along which runs a pipe carrying water to the convent. In about 20 min. we come to a kind of grotto moistened by trickling water (the so-called *Degotalls*, or drops), one of the finest points of view the Montserrat affords. The vegetation is exuberant and the view most extensive. The latter embraces the whole of Catalonia and a considerable part of Aragón; the entire chain of the Pyrenees from the Maladetta to the Canigou, and the Mediterranean to the S.E. At our feet, apparently within a stone's throw, lies Monistrol. — Another short path descends to the right of the Chapel of St. Acisclo to the *Capilla de los Apóstoles*, which also affords a splendid view, especially of the abysses of the Llobregat valley, with the Cueva de la Virgen and the Capilla de San Miguel (see below) in the foreground.

Walks from the Monastery. — 1. We follow the Monistrol road (p. 255) and then (left) the Igualada road to the (1 hr.) CAPILLA DE SANTA CECILIA (guide $2^1/_2$ p., unnecessary), at the base of the Turó de San Jerónimo. The chapel was built in 872 and a small convent was added about a century later. The most interesting feature is the *Campanario de Espadaña*, or bell-tower. Adjacent is a small inn. — Near this point lay the *Castillo Marro*, one of the Christian fastnesses on the Montserrat in the 9th century. The others were the castles of Montsiat, Otger, Collbató, and Guardia.

2. By the Collbató bridle-path (p. 261), which leads to the E. from the Plaza in front of the convent-gate and crosses the mountain-railway, to (ca. 20 min.) the CAPILLA DE SAN MIGUEL (guide, superfluous, 1 p.). Those who are not afraid of dizziness may descend thence for 5 min. towards the N.E. to a cross named *Mirador* (2135 ft. above the Llobregat). Just below the cross, but not visible from it, is the Cueva de la Virgen (see below). The monastery looks very singular from this point of view. To the N.E. rises the Montseny. — Nearer the convent is the grotto of *San Juan Garín*, a hermit who, according to the legend, died here in 898, after having inflicted the severest penances on himself for his evil treatment of Riquilda, daughter of Count Wilfrid the Shaggy (p. 221).

3. The 'Sendero de Santa María', diverging from the road about 100 yds. from the convent-gate and marked by numerous finger-posts (guide 1 p., unnecessary), descends through the *Valle Malo* (p. 254) to ($^1/_2$ hr.) the SANTUARIO DE LA CUEVA or *Cueva de la Virgen* (not accessible in winter). This was erected at the end of the 17th cent. over the grotto in which the miraculous image of the Virgin (p. 256), which had been hidden on the invasion of the Moors, was found again by shepherds. An attempt was made to carry it to Manresa, but the image refused to stir beyond a spot now marked by a stone cross, to the E. of the convent; and it was this miracle that led to the erection of the latter.

4. To SAN JERÓNIMO (ca. $2^1/_2$ hrs., there and back ca. 4 hrs.; guide, ca. $2^1/_2$ p., desirable). We first follow the Collbató bridle-

path as above to the *Capilla de San Miguel* (p. 257), about 6-8 min. beyond which is a stone finger-post indicating the route ('á las ermitas') to San Jerónimo, which diverges to the right from that to Collbató. Our path again bends to the right and sweeps round the *Trenca Barrals* towards the Valle Malo, affording fine views of the country round Collbató and Esparraguera. On and among the rocks we see the picturesquely situated remains of the hermitages of *Santiago*, *Santa Catalina*, *San Onofre*, *San Juan*, and *Santa Magdalena la Vieja*. About 3/4 hr. from the convent, above the *Ermita de Santa Ana*, we reach the *Valle Malo* (p. 254), popularly believed to have been formed at the moment of Christ's death on the cross.

We may reach the Ermita de Santa Ana also by a footpath which is 15-20 min. shorter than the bridle-path. For this route we turn to the right on emerging from the portal of the monastery and ascend to the W. by the so-called 'Jacob's Ladder' through the narrow Valle Malo.

Farther on we follow the *Torrente de Santa María;* the path is at first fairly level and then ascends (from Santa Ana to San Jerónimo 1 1/4 hr.). The ridges on both sides of the valley are topped by the fantastic *Peñascos*, or 'Guardians of the Holy Grail', some of which are 330 ft. high. To the right are the *Caball Bernat*, the *Rocas de San Antonio*, with the hermitage of that name (reached by a stiff climb of 1/2 hr.), the *Calavera* (skull), and the *Dedos* (fingers) or *Flautas* (flutes), also called the *Procesión de Monjes* (procession of monks). To the left is the *Albarda Castellana*, or Castilian saddle. On this side are also the *Ermitas de San Benito*, *de la Trinidad*, *de San Dimas*, and other hermitages.

The hermitage of **San Jerónimo** (Cat. *Sant Jeroni;* modest restaurant from May to Oct.; good water from a cistern in the rock) lies below the culminating peak of the mountain, which is reached hence in less than 1/4 hr. by a series of steps recently reconstructed. The summit, known as *El Mirador*, *La Miranda*, or the *Turó de San Jerónimo* (4070 ft.), commands a most extensive *Panorama of the Catalonian mountains and plains, stretching on the N. to the Pyrenees and on the E. far over the Mediterranean, where, to the S.E., even the Balearic Islands may be made out on exceptionally clear days. The view of the Montserrat itself is the most interesting of all. Among the nearer points that have not already been mentioned are the *Gigante Encantado* (the enchanted giant), the *Montgros*, the *Plana de los Rayos* (lightnings), and the *Ecos*, with their sheer and dizzy cliffs. The iron ring in the rock was formerly used for mooring a small chapel.

The difficult ascent of the *Montgros* (2 1/2 hrs. from the monastery) should not be undertaken without a guide.

25. From Barcelona viâ San Vicente de Calders to Reus (*Saragossa, Madrid*).

The coast-railway from Barcelona to Reus forms the most direct and important line of communication between Barcelona and Saragossa (Madrid); the inland railway viâ Martorell is mostly used for local traffic, but is of importance for the visitor to Montserrat.

a. Coast Railway viâ Villanueva y Geltrú.

66 M. Railway (starting from the Estación de Francia, see p. 229) in 2-4¾ hrs. (fares 14 p. 70, 11 p. 15, 7 p. 25 c.). Best views to the left. — Railway-restaurants at *Villanueva* and *San Vicente de Calders*.

Barcelona, see p. 229. — The train runs round the inner town, and stops at the (3 M.) *Paseo de Gracia* (p. 229) and at the suburbs of (5 M.) *Sans* and (5½ M.) *Bordeta*. To the left rises the Montjuich (p. 246), with the W. cemetery; to the right is the *Montaña de San Pedro Mártir* (p. 247), with the villages of *Esplugas* and *San Just*. On the left lies the beautiful *Campiña de Barcelona*, through which flows the Llobregat. The line crosses the river and reaches (9½ M.) *Prat de Llobregat*, a pleasant little town some distance to the left, on the right bank of the Llobregat, with several artesian wells.

We now traverse an attractive undulating district, with vineyards and olive-groves. 14½ M. *Gavá*. Beyond the ruins of the old *Castillo de Arampruñá* is (17 M.) *Castelldefels*, a poor fishing-village with a small Romanesque church and remains of mediæval fortifications.

At (18 M.) *Vallbona* we approach the sea, and then traverse the precipitous heights of the *Costas de Garraf*. The dwarf-palms or palmetto-scrub (Chamærops humilis) growing here is used as fuel. We thread numerous tunnels and cross several bridges over mountain-torrents.

26 M. *Sitges* (Fonda de José Urgell), a pleasant seaport with 3160 inhab., is favourably known for its wine. Near it is the *Santuario de Nuestra Señora del Vinyet*. — We continue to skirt the sea.

31 M. **Villanueva y Geltrú** (*Fonda Nacional* and other inns; *Rail. Restaurant*), a thriving commercial town with a pop. of 11,800. The *Museo Balaguer*, founded by the Catalan poet and minister Victor Balaguer (d. 1901), contains Egyptian and Roman antiquities, paintings and sculptures, an ethnographical collection, and a library with MSS. from monasteries.

The railway intersects the town and threads a tunnel. Beyond (34 M.) *Cubellas* we cross the *Foix*. — At (39 M.) *Calafell* we turn away from the sea, crossing the *Riera de Bisbal* and the tracks of the railway to Tarragona.

41½ M. **San Vicente de Calders** (*Rail. Restaurant*), the junction for the Barcelona and Tarragona line (R. 26) and the terminus of the inland railway (see p. 262). — As we proceed, the Portal de Bará (p. 262) is seen to the left.

46½ M. *Roda de Bará*.

FROM RODA DE BARÁ TO PICAMOIXONS (for *Lérida*), 17½ M., railway in 1-1½ hr. (fares 4 p. 20, 3 p. 25, 2 p. 10 c.). — The railway diverges to the N.W. from the main line. Tunnel. Numerous vineyards. — 5 M. *Salamó.* Beyond three tunnels we cross the *Gayá* to (8½ M.) *Vilabella* and (10 M.) *Nulles.* 13½ M. **Valls** *(Fonda de la Rossa)*, an industrial town of 12,600 inhab., with well-preserved walls and towers. Hence we may visit the old Cistercian convent of **Santas Creus**, situated ca. 9½ M. to the N., in the valley of the Gayá. In the humble village is an unpretending posada kept by Marimón. The convent was founded by Ramón Berenguer IV. in 1157 and, along with Poblet (p. 269), was considered one of the finest examples of Catalonian art; it was, however, almost wholly destroyed in the popular rising against the monks in 1835. The transept of the *Church* contains the tombs of Pedro III. of Aragón (d. 1285) and his celebrated Admiral Roger de Lauria (see p. 264), who defeated the French fleet of Charles of Anjou at Naples in 1284; also those of Jaime II. (d. 1327) and his wife Blanca of Anjou; in the choir are the tombs of the commanders Ramón and Guillermo de Moncada, who fell at the capture of Majorca (p. 272) in 1229. The *Cloisters*, built in 1303-41, also contain numerous tombs. The remains of the *Chapter Room*, the *Library*, and the palaces of Pedro III. and Jaime II. are also interesting.

We now cross several mountain-torrents and thread a tunnel. — 17½ M. *Picamoixons*, see p. 269.

The Reus line runs towards the W. and enters the wine-growing hill-district of *Coll de Montera.* To the left we have several distant views of the sea. Tunnel. — 48 M. *Pobla;* 51 M. *Riera.* — We traverse several tunnels, cuttings, and viaducts, cross the Gayá (see above), and reach (52 M.) *Cattlar.* Beyond (56½ M.) *Secuita Perafort* the train crosses the highroad from Tarragona to Lérida and then the *Francolí* (p. 269). From (59½ M.) *Morell*, where we have a wide view on the left extending to Tarragona, we descend to —

66 M. **Reus** *(Fonda de Cataluña; Fonda de París)*, a prosperous industrial town with 25,100 inhab., situated at the base of a range of hills. It was the birthplace of *General Prim* (1814-70), who was created Count of Reus in 1843. The site of the fortifications is now occupied by a promenade named the *Arrabal.* The octagonal tower (216 ft. high) of the church of *San Pedro* commands a view reaching to the sea. About the beginning of the 19th cent. English manufacturers introduced cotton-spinning, which now employs 5000 looms and has made Reus the second manufacturing town of Catalonia. Silk, linen, leather, soap, machinery, and other goods are also made here; and Reus is likewise known for its 'champagne' and other imitation French wines.

From Reus to *Saragossa*, see R. 20; to *Lérida*, see R. 28. Branch-line to *Salou* (p. 270; 5½ M.).

b. Inland Railway viâ Martorell.

76 M. RAILWAY (starting from the *Estación de Francia*, p. 229) in 4¾-6¾ hrs. (fares 14 p. 70, 11 p. 5, 7 p. 25 c.). — There are railway-restaurants at *Martorell* and *San Vicente de Calders.*

From *Barcelona* to (5½ M.) *Bordeta*, where the coast railway and the inland railway separate, see p. 259. — The inland line runs to the N.W., through the valley of the Llobregat.

7½ M. *Hospitalet de Llobregat*, a town with 4900 inhab., beyond which we see the agricultural institute of *San Isidro* to the left, while on the right rises the *Montserrat* (p. 254). — 9½ M. *Cornellá de Llobregat*, on the *Acequia de la Infanta*, with silk-mills. On a hill to the left lies *San Boy de Llobregat*, the parish-church of which is known as the 'Cathedral of the Llobregat'. — We now descend into the valley of the Llobregat itself.

11 M. *San Feliú de Llobregat.* The sides of the valley, consisting of clay intermingled with blocks of stone, bear no crops unless artificially irrigated. Numerous unwalled terraces *(gradería)* and artificial caverns are seen. — 13½ M. *Molins del Rey*, in a fruitful region, is known for its bridge of 15 arches, carrying the road to Villafranca (p. 262) across the Llobregat.

At *Vallirana*, 7½ M. to the S.W., the Villafranca road crosses the *Puente del Lladoner*, a two-storied viaduct built at the end of the 18th century. The first stage consists of 7 arches, 28 ft. in span, the second of 13 arches, 40 ft. in height.

The railway keeps to the left bank of the Llobregat, passing under the village of *Pallejá* by a tunnel. — 15½ M. *Papiol*, with an old castle. The Montserrat becomes more conspicuous. Wells and other apparatus for irrigation are seen in the fields. On the S. side of the Llobregat lies the village of *San Andrés de la Barca.* On issuing from a tunnel, a little short of Martorell, we see to the left the **Puente del Diablo*, an old Roman bridge. It consisted originally of three arches, two of which have been replaced at a later period (last reconstruction in 1753) by the present pointed main arch, on the top of which is a small gate. On the left bank, near which a smaller arch has been cut through the masonry, stands a much damaged Roman *Triumphal Arch.* Below the bridge the Llobregat penetrates the *Montañas de Ordal* by a deep ravine.

21 M. **Martorell** (3200 inhab.), at the confluence of the Llobregat and the *Noya.* The Montserrat here shows itself in its full grandeur, with Collbató and the beautiful plain of the Llobregat at its base.

From Martorell an omnibus plies along the old Barcelona and Saragossa road to (6 M.) *Esparraguera*, whence it ascends, by a road diverging to the N., to (3 M. further) the village of **Collbató** (*Fonda Vacarisas*, unpretending), situated at the S. base of the rocky wall of the Montserrat (p. 254), here about 1300 ft. high. About halfway up lie the *Cuevas de Salitre* (saltpetre caves), to visit which the landlord of the inn at Collbató provides a guide and torches (there and back ca. 3 hrs.), but the excursion is very toilsome and hardly worth the trouble. The ascent of the Montserrat from Collbató is troublesome also and should not be made without a guide. The direct route to the convent takes 2 hrs., but that viâ San Jerónimo (3½-4 hrs.) is finer (comp. p. 257).

A Branch Railway (23½ M., in ca. 2¼ hrs.; fares 4 p. 70, 3 p. 35, 2 p. 35 c.) runs to the N.W. from Martorell, along the S.W. side of the Montserrat, to **Igualada**, an important industrial town on the Noya, with 10,400 inhabitants. From Igualada there is a road to the *Montserrat* (p. 256) viâ *Casa Massana* and the *Capilla de Santa Cecilia* (p. 257).

The main line ascends to the S.W., through the valley of the Noya, to the plateau of Villafranca. The stream is crossed repeatedly, and the Montserrat remains prominent in the view.

A little beyond (25 M.) *Gelida* we see the ruins of a castle and a church with a Catalonian bell-tower. The slopes are strewn with great blocks of stone. On each side of (29 M.) *San Sadurní* or *San Saturnino de Noya*, the *Noela* of Pliny, we pass through long cuttings. The scenery is monotonous. The line threads a tunnel and reaches the main plateau. 34 M. *La Granada.* — We then descend to —

36½ M. **Villafranca del Panadés**, a town of 7700 inhab., forming the focus of the wine-growing district of *Panadés*. To the N.W. rise the *Montañas de Montagut* (3125 ft.), to the S.E. the ridge of *La Morella* (1950 ft.), to the N.E. the Montserrat. The town contains a much-modernized church with a bell-tower of the 14th cent., an old palace of the Kings of Aragón, the palace of the Barons de Rocafort, and an old pilgrims' hospital *(Pia Almoina)*.

About 7 M. to the N.W. lies *San Martín de Sarroca*, with an excellently preserved Romanesque church of the 11th century.

Beyond (39½ M.) *Monjos* we traverse pine-woods. — 44 M. *Arbós*, on the hill to the left. The church of San Julián has two W. towers and a larger one over the choir; on the main façade are statues of the four great Latin Fathers of the Church, St. Julian, and the Virgin; the interior contains a good retablo. — The train descends to the S.W. into the productive wine-growing district of (48½ M.) *Vendrell*, a town with 4780 inhab. and a lofty bell-tower, which rises in three stages and is surmounted by a revolving figure.

51½ M. *San Vicente de Calders*, and thence to (76 M.) *Reus*, see pp. 259, 260.

26. From Barcelona to Tarragona *(Tortosa, Valencia)*.

56½ M. or 66½ M. Railway (from the Estación de Francia, p. 229) in 2¾ hrs. by the coast-line (p. 259) or in ca. 4 hrs. by the inland line (p. 260); fares 12 p. 85, 9 p. 95, 6 p. 40 c. Express train in 11¼-13 hrs. to *Valencia* (227½ M.; fares 42 p. 45, 28 p. 95, 20 p. 45 c.). — Railway-restaurants at *Villanueva y Geltrú*, *San Vicente de Calders*, and *Tarragona*.

From *Barcelona* to *San Vicente de Calders*, where the coast-line (41½ M.) and the inland line (51½ M.) join, see R. 25a and b. — Our line runs on close to the sea, the sandy beach of which is fringed with aloes here and there. — 48½ (58½) M. *Torredembarra*, a fishing-village on *Cape Gros*.

About 3 M. from San Vicente, on a hill to the right (most conveniently visited from Torredembarra), stands the so-called **Portal de Bará**, a Roman triumphal arch, 40 ft. high and with a span of 16 ft. On each side are two (partly modern) pilasters. The inscription, not now extant but recorded by early travellers, connects the arch with the wealthy *Lucius Licinius Sura*, the friend of Trajan, and refers its erection to the beginning of the 2nd cent. A.D. A Roman road ran below the archway.

49½ (59½) M. *Altafulla*, finely situated on a height to the right. The railway crosses the *Gayá* and recedes from the sea.

On the hill to the right, above the sandy *Playas Llargas*, on the road from Barcelona to Tarragona, lies the so-called **Sepulcro de los Escipiones**, a Roman monument from the end of the 1st cent. of the present era. It

TARRAGONA
1 : 13.700
Metros
Acueducto de las Ferreras
Alto d. Olivo, Cementerio
Camino del Angel
Carretera de Reus
Carretera de Lérida
Gasómetro
Plaza de Toros
Puerta de Lérida
Fuerte Real
Calle de Ronda
Calle del Gasómetro
Calle de Cervantes
Calle de Bedina
San Juan
Plª de Isabel II
Plª de los Infantes
Puerta de Pausolio
Lazareto
Barrio de S. Pedro
Tortosa, Reus
Muelle de Costa
Puerto
Capitania del Puerto
Estac. d. Reus
Plª de Olozaga
Aduana
Estación
Cochera
Rambla de San Juan
Rambla
Calle de Pons Icart
Despeñaperros
Cuesta de Toro
Roger de Lauria
Balª de Cervantes
Playa del Milagro
MAR MEDITERRÁNEO
Presidio
Paseo de Santa Clara
Igª de Sª Clara
Puerta de Sª Clara
Carretera de Barcelona
Barcelona
Baluarte de San Clemente
Torreon de Pilatos
Paseo d. S. Antonio
Plª de Pilatos
Teatro Princ.
Hospit.
Sn. Agustin
Sn. Carlos
Par. d. Artill.
Sn. Franco
J. Botano
Museo Provl
C. Consistl
Plª d. S. Francisco
Baluarte del Rosario
Pta del Rosario
Plª del Pallol
S. Miguel
Llano de la Catedl
Catedral
Plª del Palacio
Palº Arzobispal
Capilla d. S. Pablo
Seminario conciliar
Tecla
Bateria San Fernando
Matadero publico
Cuartel
Puerta de San Antonio
Casa Provincial de Beneficencia
Calle Mayor
Geogr. Anst. v. Wagner & Debes, Leipzig

is a square structure, 26 ft. high, rising in two stages from a stepped platform. On the front are two captives used as Atlantes. The inscriptions are now illegible. The belief that this is the tomb of the brothers Gnæus and P. Cornelius Scipio, both of whom fell at Anitorgis (p. 217), has no solid foundation. The monument, which commands a fine view of the sea and Tarragona, may be visited from the latter (3 M.) or from Altafulla.

The railway again skirts the coast, and then runs through a deep cutting, to the right of which is the high-lying city and the Presidio.

56½ (66½) M. *Tarragona* (Rail. Restaurant, clean).

27. Tarragona.

Railway Stations (*Estación;* Pl. C, 4) of the Barcelona-Valencia (R. 26) and Tarragona-Lérida (R. 28) lines, to the S. of the town, near the harbour. *Omnibus* to the hotels, incl. luggage, 1 p.

Hotels (comp. p. xxiv). Gran Hotel de París (Pl. a; D, E, 2), Rambla de San Carlos, equipment not up to date, good food, pens. from 10 p.; Fonda de Europa (Pl. b; D, 2), Rambla de San Juan, pens. from 8 p.; Hot. del Centro (Pl. c; D, 2), opposite the last.

Cafés (comp. p. xxvii), in the Rambla de San Juan. — Liqueur factory (*Unión Agrícola*), founded in 1903 by Carthusian monks expelled from the Grande Chartreuse at Grenoble.

Bull Ring (*Plaza de Toros*), to the W. of the new town, with room for 17,500 spectators (fine view from the uppermost gallery).

Photographs sold by *M. Marsál*, Rambla de San Juan 36.

Post Office (*Correo*) **& Telegraph Office,** Calle de San Agustín (Pl. D, 2).

British Vice-Consul, *James Hawes*, Plaza Olózaga. — **American Consular Agent,** *L. J. Agostini.* — **Lloyd's Agents,** *MacAndrews & Co*, Plaza de Olózaga 12.

Plan of Visit (1 day). In the morning: *Paseo de Santa Clara* (p. 265), *Cathedral* (p. 265), *Museum* (p. 268); in the afternoon: drive to the *Roman Aqueduct* (p. 269) and inspection of the *Roman Walls* (p. 268). — Those who remain several days in Tarragona may include excursions to the so-called *Tomb of the Scipios* (p. 262), the *Portal de Bará* (p. 262), and the ruined convents of *Santas Creus* (p. 260) and *Poblet* (p. 269).

Tarragona, with 23,400 inhab., the capital of a province and the seat of an archbishop, who shares with that of Toledo the title of Primate of Spain, is picturesquely situated on a hill rising steeply from the sea to a height of about 525 ft. It has a large harbour. The highest point, to the E., the seat of the ancient citadel, is now occupied by the imposing cathedral, the archiepiscopal palace, and a seminary for priests. These form the nucleus of the Old Town, with its narrow and irregular streets, still enclosed on three sides by gigantic walls and bounded on the W. by the Plaza de la Fuente, which was once the Roman circus. The houses are largely built out of the remains of ancient buildings, and stones with Roman inscriptions and fragments of Roman sculptures are met at every step. The rest of the area of Tarragona is occupied by the New Town, intersected in its entire width by the Rambla de San Carlos and the Rambla de San Juan. Adjoining it on the W. is the suburb of *Barrio de Pescadores*, inhabited by fishermen.

The trade of Tarragona, especially in wine, is in a very prosperous condition. Large storehouses (bodegas) are stocked with the

precious vintages of the Campo de Tarragona (p. 269), the Campiña de Reus, and the Priorato (p. 218).

The foundation of the original rocky fastness of *Tarraco* is ascribed to the *Kessetanians*, an Iberian tribe, many of whose coins have been found in and near Tarragona. They were the builders of the old walls (p. 258). In B.C. 218, during the Second Punic War, it was captured by *Gnaeus* and *Publius Cornelius Scipio*, who selected it as the Roman headquarters in Spain in opposition to New Carthage (p. 318) and constructed here a large harbour and important fortifications. As a Roman colony (*Colonia triumphalis*, so named from the triumphs of its creator, Julius Cæsar) it became the headquarters of one of the four *Conventus Juridici*, or judicial districts, into which *Hispania Citerior* (exclusive of Asturia and Gallæcia) was divided (New Carthage, Tarraco, Cæsar-Augusta, Cluuia). Augustus, who resided here in the winter of B.C. 26, made it the capital of the whole province, which was henceforth generally known as *Hispania Tarraconensis*. He adorned the city with numerous magnificent buildings, and the citizens on their part erected a temple to the Divus Augustus, which became the headquarters of the provincial cult of the Goddess Roma and the deified emperors. This temple was afterwards restored by Hadrian. Remains of other temples, a circus, a theatre, thermæ, and other buildings also testify to the wealth of one of the greatest Roman settlements in Spain. Its inhabitants cultivated flax, engaged in numerous industries, and carried on a thriving trade. Martial and Pliny celebrate the sunny shores (aprica litora) of Tarraco, and its wines which rivalled those of Falernian vintage.

In the Christian period Tarraco became the see of an archbishop. In 475 the Visigoths under Euric captured the city, destroyed part of it, and removed the bishopric to Vich (p. 227). It again suffered reverses through its capture by the Moors in 713. Under the Counts of Barcelona the archbishop was restored (1118), but the city remained in a state of decay. Trade left it for the Christian Barcelona and the Moorish Valencia. During the War of Independence Tarragona was occupied by the English, but on June 29th, 1811, after a gallant resistance, it was taken and plundered by the French under Suchet. The fortifications are in ruins, but it still ranks as a 'Plaza de Armas', and the traveller had better refrain from making sketches in its streets.

The **Harbour** (*Puerto;* Pl. A, B, 4) is sheltered on the S.E. by the *Muelle de Levante*, a mole 1400 yds. long, with a lighthouse at its end. This was originally constructed by *Arnau Bonchs* in 1491, partially with stones from the Roman Theatre, but since then it has been greatly enlarged. The ancient harbour, also used by the Moors, lay farther inland to the W. where the lowest part of the new town now is.

To the N. of the *Railway Station* (Pl. C, 4) lies a large open space, on the E. side of which are the so-called *Despeñaperros* ('dog precipices'). Several streets lead hence to the N.E. to the Rambla de San Juan (Pl. C, D, 2, 3), a wide, tree-shaded thoroughfare, with the principal hotels, cafés, and shops (comp. p. 263). At its S.E. end is a bronze statue of *Admiral Roger de Lauria* (p. 260), by Felix Ferrer (1889). — A little farther up is the Rambla de San Carlos (Pl. D, E, 2), the second great thoroughfare of the new town, containing the *Teatro Principal*, the church of *San Francisco* (with high-altar in the form of a Roman triumphal arch), the *Infantry Barracks*, and the *Hotel de París*. At the S.E. end of the Rambla are the *Parque de Artillería*, or artillery arsenal, constructed almost wholly of Roman remains, and the *Torre de Carlos Quinto*. These adjoin the —

*Paseo de Santa Clara (Pl. E, 3, 2), a promenade constructed on the remains of the Roman walls (p. 268) and affording wide and beautiful views of the sea, the harbour, and the coast. Below we can see into the courtyard of the *Presidio* (Pl. E, 3), a large prison popularly known as *El Milayro* ('the miracle', after a chapel of the Virgin). Farther on, to the left, rises the *Torreón de Pilatos* (Pl. E, 2), another prison, supposed to be a part of the fortifications of the Augustan period. The name is due to the groundless belief that Pontius Pilate was a native of Tarraco. The Paseo de San Antonio, the continuation of the Paseo de Santa Clara, ends on the top of the town-hill, here descending abruptly to the S., at the *Casa Provincial de Beneficencia* (Pl. F, 2), an almshouse; in front of the garden-gate stands *La Cruz de San Antonio*, a richly carved Renaissance column, of marble.

We now turn to the N. and pass through the *Puerta de San Antonio* (Pl. F, 2) into the labyrinth of streets composing the old town. By following the Calle de la Merced to the left and then the Calle Plaza del Aceite and the Calle Nueva del Patriarca straight on, we reach the Llano de la Catedral (Pl. E, 1; vegetable-market in the morning), which is reached also from the Calle Mayor (p. 268) by a flight of 19 steps, with two modern fountains at the foot. In this plaza, to the right of the W. façade of the cathedral, is a house with a fine *ajimez* window with four lights.

The *Cathedral (Pl. E, 1), begun on the site of a mosque (which had replaced the great Roman temple, p. 264) soon after the expulsion of the Moors (1118), dates mainly from the end of the 12th and the first half of the 13th cent., with some later additions, and is one of the most brilliant examples of the late-Romanesque Transition style. A certain *Frater Bernardus* (d. 1256) is named as the 'magister operis', and he is very probably the actual designer of the building. The total length of the church is about 340 ft.; the nave and aisles are 173 ft. long and 105 ft. wide; the aisles are 25 ft. in width. The chapels flanking the aisles were added in the 15-18th centuries. The transept is 148 ft. long and 50 ft. wide, with an octagonal cimborio above the crossing. The capilla mayor, 92 ft. long, is flanked by two smaller apses. Over the S. transept rises a steeple (215 ft. high), the octagonal part of which seems to date from the beginning of the 14th century. Comp. pp. xlvi, lvi.

No good general view is obtainable of the exterior of the cathedral with its numerous additions. Among the best-seen portions are the S. transept, the N.W. lateral chapels with their *azulejo* roofs, and the *West Façade. The latter, built of a light-coloured stone to which time has imparted a golden brown tone, was begun in 1278 but left unfinished in its upper part. In the centre is a deep Gothic portal, enclosed by massive buttresses and surmounted by a tympanum, while over this is a large rose-window. The beau-

tiful tracery and sculptures of the main portal are by *Maestre Bartolomé* (p. lvii). The latter include figures of the Virgin and Child, Prophets and Apostles, and a relief of the Last Judgment. The clumsy figures on the buttresses are a later addition by *Jaime Castayls* (1375). The iron-mounted doors, with their artistically executed hinges, knockers, and copper nails, were presented in 1510 by *Archbp. Gonzalo de Heredia.* To the right and left are two smaller Romanesque side-portals; above that to the N. is a fine group of the Adoration of the Magi (13th cent.), above that to the S. an early-Christian sarcophagus (p. lvi).

The INTERIOR, except the side-chapels and the 14th cent. windows of the nave, belongs to the 13th cent. and produces an effect of great solemnity and majesty. The roof is borne by 14 mighty piers, each 30 paces in circumference; these are strengthened, in harmony with the developed Romanesque style, by half-columns with richly sculptured capitals.

The CORO, made of marble and sandstone, and occupying the two E. bays of the nave, dates from the 14th century. At its W. side is an iron-mounted door. Adjacent is the tomb of *King James I. of Aragón* (*Jaime el Conquistador:* d. 1276), erected in 1856 to replace the ruined monument at Poblet (p. 269), the remains of which have been used in the new work. Inside the coro are carved choir-stalls by *Francisco Gomar* of Saragossa (1478-93). The bishop's throne is in the Renaissance style. The carving on the organ is by *Jaime Amigó* of Tortosa (1563). Against the outside of the N. wall of the coro is the CAPILLA DEL SANTO SEPULCRO, with a sculptured Pietà of 1494, placed on a late-Roman sarcophagus.

The SIDE CHAPELS are shown by the sacristan ($^1/_2$-1 p.). The two first (right and left) were added in the Gothic style in the 15th cent., the others date from the 16-18th cent. and are in the Renaissance and baroque styles. The 1st chapel to the right is the CAPILLA DE LAS VÍRGENES; it contains an ancient marble sarcophagus or bath, now used as a font. The CAPILLA DE SANTA TECLA (3rd to the right), built in 1760-75, contains the relics of the tutelary saint of Tarragona, on whose day (Sept. 23rd) the cathedral is hung with 52 pieces of Flemish tapestry *(tapices)* of the 16-17th centuries. In the CAPILLA DE SANTA LUCÍA (5th to the right) is a relief of the Presentation of Christ in the Temple (16th cent.). The CAPILLA DE LA ANUNCIACIÓN (2nd to the left) contains the fine Renaissance monument of *Archbp. Luis de Cardona* (d. 1531). In the CAPILLA DE LA CONCEPCIÓN (3rd to the left) are the rich baroque tombs of *Canon Didaco Girón de Rebolledo* (d. 1682) and his brother *Godofredo*.

The TRANSEPT, with its octagonal lantern and large rose-windows, produces an effect of great space and light. The magnificent stained glass in the rose-windows was executed by *Juan Guas* in 1574; that in the N. window has been in part restored. The chandeliers are modern. — The N. arm of the transept is adjoined by

the CAPILLA DEL SANTÍSIMO SACRAMENTO, erected under Archbp. Antonio Agustín (d. 1586) in the Renaissance style; the columns are said to have been brought from the Forum Romanum. — On the E. side, to the left of the Capilla Mayor, is the CAPILLA DE LOS SASTRES (tailors), dating from the 14th cent., with a Gothic retablo of marble (Scenes from the Passion) and old stained glass. On the left in the ante-chapel is the entrance to the cloisters (see below).

The CAPILLA MAYOR, with its small windows and semicircular termination, and the two small apses to its right and left, are the oldest parts of the building. The Gothic *Retablo (p. lviii) is adorned with good statues of the Virgin and Child and of SS. Thecla and Paul, and also with most minutely executed reliefs by *Pere Johan de Tarragona* (1426-34), representing scenes from the lives of Christ and St. Thecla. Behind the high-altar is an ancient window, with three columns; and built into the wall is a stone sarcophagus, said to contain the bones of Archbp. Cyprian (d. 688). To the right is the marble monument of *Archbp. Juan de Aragón* (d. 1334). The beautiful old pavement deserves attention.

The **CLOISTERS, entered from the N. transept through the ante-chapel of the Capilla de los Sastres (see above), date mainly from the first half of the 13th cent. and are among the most beautiful in Spain. The beautifully executed *Portal* (p. lvi) is divided into two parts by a central column. On the capital of this central shaft are carved the Nativity and the Adoration of the Holy Child. In the tympanum is the Saviour in an aureole. The cloisters themselves are about 154 ft. square. The central garth is filled with evergreens. The vaulting of the walks is supported by engaged shafts placed against the piers. The smaller intermediate arches have coupled shafts.

The capitals of the columns are adorned with motives drawn from the animal or vegetable world. Some of these are of a humorous character; one represents a company of rats burying some cats, which, however, suddenly revive from their counterfeited death and spring upon their would-be grave-diggers (abacus of third column to the right of the doorway from the cathedral). The tracery in the circular openings above the intermediate arches is very beautiful, and is best appreciated in the shadows it casts when the sun is shining. — In the S.E. corner of the cloisters is the entrance to the old CHAPTER HOUSE, now the *Capilla de Corpore Christi*, with statues of the Virgin and twelve saints (15th cent.; comp. p. lviii). Adjacent, to the left, are the *Archives* and the new *Aula Capitular*; the *Capilla de Santa María Magdalena*, to the right, contains an altar-piece of the 15th century. — On the W. wall, near the portal leading to the Calle de las Carnicerías del Cabildo (see below), is a small Moorish window, said to be a prayer-niche or mihrâb (?); the Cufic inscription shows that it dates from the year of the Hegira 347 (958 A.D.). Adjacent are a fine Roman architrave from the temple of Jupiter, with festoons and bucrania (others in the museum), and fragments of mediæval gravestones.

We now ascend through the Calle de las Carnicerías del Cabildo, in the lower part of which, to the right (No. 6), are immured two stones with Roman inscriptions and one with an Arabic inscription. The Calle ends at the Plaza del Palacio and the **Palacio Arzobispal** (Archiepiscopal Palace; Pl. E, 1), a building of the beginning of the

19th cent., with an old fortified tower. It stands on the highest point in Tarragona, on the site of the old Roman citadel, and commands a beautiful view (75 c. to the porter). In the walls of the court are immured a few Roman tombstones, among others that (No. 4) of a young charioteer *(auriga)*, of whom the metrical inscription reports that he would rather have died in the circus than of fever.

From the Plaza del Palacio we now proceed to the E. through the Calle de San Pablo. Here, to the left, is the large Seminario Conciliar (Pl. F, 1), or priests' seminary, built in 1885. Its court contains (left) the *Capilla de San Pablo*, built in the Romanesque Transition style at the beginning of the 13th century. — To the right in the Calle de Vilamitjana stands the small church of *Santa Tecla*, built in the 12th century. Passing it, we return along the Calle de Vilamitjana to the Llano de la Catedral (p. 265).

Opposite the W. façade of the cathedral the Calle Mayor (p. 265) and the Bajada de la Misericordia descend rapidly to the Plaza de la Fuente (Pl. D, 2), or *Plaza de la Constitución*. In front of the house No. 43 is an *Old Roman Well*, 154 ft. deep, which may be inspected on application at the Museo Provincial.

At the N. end of the plaza stands the *Casa Consistorial*, containing the **Museo Arqueológico Provincial** (Pl. D, 2, 1), a collection of ancient and mediæval objects. The museum is open on week-days, 9-1 and 2.30-5 (catalogue 2 p.). Entrance by the last door to the right.

Entrance Room. Fragments of columns, capitals, sarcophagi, and other Roman objects found in Tarragona, including a mill *(mola)*. — Main Room (left). Negro boy as bearer of a bronze lamp; torso of the goddess Pomona; torso of a young Roman patrician; statuette of Juno; torso of Venus; Roman mosaics with a superb head of Medusa, etc.; marble torso of a youthful Bacchus, with soft and beautiful forms; busts of the Emperors Hadrian, Trajan, Marcus Aurelius, and L. Aurelius Verus; amphoræ; weapons; model of the above-mentioned old Roman well. Parchment roll with miniature portraits of the Counts of Barcelona and Kings of Aragón down to Martin I. the Humane (d. 1410). Collection of coins, with valuable Phœnician, Iberian, and ancient Roman specimens. — Room opposite the Entrance. Recumbent effigy of the Conde de Santa Coloma; part of the old tomb of King Jaime I. (p. 266); fine sepulchral statuettes and azulejos from Poblet (p. 269).

From the Casa Consistorial a number of narrow streets lead to the N.E. to the *Puerta del Rosario* (Pl. D, 1). We then ascend to the right through the Bajada del Rosario to the imposing remains of the ***Roman Walls**, the chief lion of Tarragona, which enclose the highest part of the town. On the N., S., and E. sides they are preserved almost without interruption for a distance of about 2 M., but the height varies from 10 ft. to 33 ft. On the W. side nothing is left but the foundations. The lowest course consists of enormous unhewn blocks, 11½-13 ft. long, ca. 6½ ft. wide, and 5 ft. high. The wall is strengthened with square towers, and the six extant gates show the most primitive construction. The rows above these prehistoric foundations (p. 264) were probably added by native workmen under the oversight of the Scipios, and numerous stones on

bear large Iberian masons' marks. Still higher is Roman work of the time of Augustus. The best-preserved part, adjoining the Puerta del Rosario, is railed in (adm. on application at the Museo Provincial). It is well worth while, however, on account of the charming views, to make the entire circuit of the walls by the footpath diverging to the E. from the road to the Cementerio (see below) and leading to another road.

Leaving the town by the Puerta del Rosario we may walk in 15-20 min. past the *Cementerio* (comp. Pl. D, E, 1) to the ***Alto del Olivo**, a ruined fort and perhaps the finest view-point round Tarragona (view of the whole coast; evening-light best).

The excursion to the ***Roman Aqueduct** (2½ M. from the Puerta de San Francisco; Pl. C, D, 1) is generally made by carriage (*tartana* with one horse 7 p.; ca. 1¼ hr. there and back) or by taking the diligence going to Valls (p. 260; 2-3 times daily) and walking back. The aqueduct (*Acueducto de las Ferreras*) is one of the most imposing monuments of the Roman period in Spain. It was built, perhaps about the beginning of the imperial epoch, to bring the water of the distant Gayá (p. 260) to Tarragona through one of the side valleys of the Francolí. The structure consists of two tiers, the lower with 11, the upper with 25 arches. The length of the lower tier is 240 ft., its height 45 ft.; the upper is 712 ft. long and 78 ft. high. The whole length of the aquednct, which was restored to use in 1781-1800, is nearly 22 M.; part of it is snbterranean.

28. From Tarragona to Lérida viâ Reus.

64 M. Railway in 3¾ hrs. (fares 12 p. 40, 9 p. 30, 6 p. 50 c.). There are no refreshment rooms on the way.

Tarragona, see p. 263. — The railway traverses the *Campo de Tarragona*, with its vineyards and groves of olives, almonds, and walnuts, and crosses the *Francolí* (the *Tulcis* of the Romans) and the *Boetla*. — 5½ M. *Vilaseca*, near the *Cabo Salou* (p. 270).

At (10 M.) **Reus** (p. 260) our line crosses the railway from Barcelona to Saragossa (RR. 25a, 20).

We now run towards the N., at first skirting the range of hills that bounds the valley of the Francolí on the W. and then following the river itself. — 14½ M. *Selva;* 18 M. *Alcover*. — 21 M. *Plana-Picamoixons*, the junction of the branch-line to *Roda de Bará* (and *Barcelona;* pp. 260, 259). — 23 M. *La Riva;* 24 M. *Vilavert*. — 27½ M. *Montblanch*, a small town of 5200 inhab. in the valley of the Francolí, with old walls, gates, and towers. — We continue to ascend the Francolí valley.

31 M. *Espluga del Francolí*, the starting-point for a visit to the ruined convent of Poblet, which is situated in a lateral valley about 2 M. to the S.W. (best reached on foot).

The famous Cistercian abbey of **Poblet**, surnamed *El Santo*, after St. Poblet, to whom the Moors granted the whole district of the *Hardeta*, was founded by *Ramón Berenguer IV.* about 1150, and was widely known as the magnificent burial-place of the Kings of Aragón and afterwards of the Counts of Segorbe and Cardona. The Romanesque church, with its domed tower, the beautiful cloisters, and the chapter-house (14th cent.) were plundered and partly destroyed in 1822-35. The royal monuments also suffered, particularly that of Jaime I. (comp. p. 266). The existing

remains are, however, very imposing and deserve a visit. Philip, Duke of Wharton, 'that strangest meteor of the eighteenth century', died at Poblet in 1731. Comp. p. lxvi.

The railway now quits the river and begins to climb the *Sierra de Prades*. 34 M. *Vimbodí*, on the E. slope of the sierra. The highest point reached by the line is 3315 ft. above the sea. We then descend on the W. Beyond (39 M.) *Vinaixa* we traverse a hilly district named the *Coll del Grano de Vinaixa*. 46 M. *Floresta*. We cross the *Brugent* to (48½ M.) *Borjas*, on the *Canal de Urgel*, and descend through the valley of the Brugent. 52 M. *Juneda;* 56½ M. *Puigvert-Artesa*.

64 M. *Lérida*, see p. 251.

29. From Tarragona to Tortosa *(Valencia)*.

52 M. Railway in 2-5¾ hrs.; fares 9 p. 10, 5 p. 80, 4 p. 30 c. (to Valencia, 171 M., in 7½-9¼ hrs.; fares 29 p. 70, 19 p., 14 p. 5 c.). — Best views to the left.

Tarragona, see p. 263. — For a time the line runs parallel with that to Lérida, affording good views to the right of the fertile Campo de Tarragona (p. 269) and the Priorato Mts. (p. 218), and to the left of the sea and promontory of *Salou*, the N. side of which we skirt.

8 M. *Salou*, the port of Reus, with which it is connected by a branch-line (p. 260). On the top of the cape is a watch-tower *(atalaya)*. — Farther on we traverse a fertile district, with palms, carob-trees, hazel-nuts, and almond-trees.

12 M. *Cambrils*. The church has a lofty fortress-like tower, with a battlemented gallery supported on brackets. — The lovely plain is watered by the *Riudecañes*. The mountains draw near the coast. To the left is an old telegraph-station; close to the sea are some picturesque ruins. — Suddenly the scene changes and we enter a treeless district overgrown with low palmetto-scrub (p. 259). The loose stones are here and there piled up into walls to enclose small patches of tilled land.

20½ M. *Hospitalet*, with an old hospital for pilgrims, the four towers of which are seen to the left, near the sea. — The arid limestone soil produces little but lavender, thyme, dwarf-palms, junipers, and heath. To the right stretches a chain of barren hills, with the *Castillo de Balaguer*. The oven-like huts of the shepherds recall the Orient. — The railway crosses several ramblas, fringed with low green shrubs.

30½ M. *Ametlla*, a fishing-village to the left, with several *norias* (water-wheels). We intersect some hills. To the W. is the *Castillo de Perelló;* in front is the *Delta of the Ebro*, projecting on the left far into the sea and outlined by a strip of white beach. Beyond it, to the S., rises the *Montsiá* (p. 282).

44 M. *Ampolla*, beautifully situated on the *Golfo de San Jorge*, which here contracts to form the *Puerto del Fangal*. A wide view is

obtained of the Maremma-like delta of the Ebro, with its innumerable canals and ponds. To the E. is the *Lighthouse of Fangal* and to the S.E. the lofty lighthouse on the *Cabo de Tortosa*, about 15½ M. from Amposta. — To the left stands a church, with a castellated tower.

46 M. *Amposta*, the station for the small town of that name (2000 inhab.), which lies about 3 M. to the S.W., on the right bank of the Ebro and near the beginning of its delta. The river is not yet visible from the railway.

In order to avoid the sand-banks of the Ebro, a canal has been constructed from Amposta to the port of *San Carlos de la Rápita*, to the S., on the *Puerto de los Alfaques* ('sand-banks'). The river forks and reaches the sea through two channels, the *Gola del Norte* and the *Gola del Sur*, which enclose the island of *Buda*.

The train now turns to the N.W. and ascends the valley of the Ebro. The soil here is stony and thin, but wonders have been worked by artificial irrigation and careful tillage. — Beyond a cutting we obtain a grand view of the *Monte Caro* (2820 ft.) and other mountains to the W. of Tortosa, at the base of which is spread a wide plain with *norias* (water-wheels), palms, and olive-groves.

52 M. **Tortosa** *(Rail. Restaurant; Fonda de Europa;* Lloyd's sub-agent, *Eduardo Roca)*, the see of a bishop, with 24,400 inhab., lies on the left bank of the *Ebro*, which here emerges from its mountain-fastnesses and enters the beautiful Campiña.

Under the Romans the town was known as *Dertosa*, surnamed *Colonia Julia Augusta*, and enjoyed the right of coinage. As the key of the Ebro, it was long an object of contention between the Moors and the Christians. Louis the Pious, son of Charlemagne, besieged it in vain in 809 and captured it in 811. The Moors soon recaptured it and made it a haunt of pirates. A special crusade was proclaimed against it by Pope Eugenius III., and Tortosa was finally taken from the Moors in 1148 by Ramón Berenguer IV., aided by Knights Templar, Pisans, and Genoese. In the following year the Moors returned to the attack and were beaten off only by the heroism of the women. In return Ramón Berenguer invested the women with the red sash of the order of *La Hacha* (axe) and permitted them henceforth to precede the men at marriages.

The Cathedral was originally built in 1158-78 by *Bishop Gaufredo* on the site of a mosque erected by 'Abderrahmân III. in 914. In its present Gothic form it dates from 1347, but the exterior has been marred by baroque additions. The fine choir-stalls are by *Cristóbal de Salamanca* (1588-93). The reja and the pulpits also deserve attention. The sacristy contains a Moorish helmet and a Cufic inscription relating to the building of the mosque. In the Capilla de Santa Candia are the tombs of the first four bishops (down to 1254). The so-called *Almudena*, or tower, is of Moorish origin. The *Chapter Library* possesses about 350 MSS.

A visit may be paid also to the Renaissance *Colegio* and to the ruined *Castillo*. — The *Alameda*, to the S. of the railway-station, affords a good view of the town.

From Tortosa to *Valencia*, see R. 31.

30. Excursion to the Balearic Islands.

The Balearic Islands are reached by the STEAMERS of the *Isleña Marítima* company. To PALMA (Majorca) FROM BARCELONA (agents, *Sureda y Rubirosa*, Plaza del Palacio 2) every Tues., Frid., & Sun. evening in 12 hrs. (fares 25 p., 12 p. 50 c.; from Palma on Tues. & Frid.); FROM VALENCIA every Thurs. evening. viâ Iviza, in 21 hrs. (fares 35 p. 50, 25 p. 50 c.; return on Wed. morning); FROM ALICANTE every Mon. morning, viâ Iviza, in 20 hrs. (fares 35 p. 50, 25 p. 50 c.; return on Sat. morning). — Steamers also ply once a week from *Soller* (p. 276) in 10 hrs. (every Mon. evening) to Barcelona; from Barcelona (Wed.) to *Alcudia* (p. 277; return on Sun.) in 11 hrs.; and from *Palma* (ev. Sat. afternoon) to *Port Mahón* (p. 277; return on Tues. afternoon) in 12 hrs.

The **Balearic Archipelago** *(las Islas Baleares)* consists of two groups of islands: *a.* the Balearic Islands proper, comprising *Majorca* or *Mallorca* (1350 sq. M. in extent) and *Minorca* or *Menorca* (293 sq. M.), together with some adjacent islets; *b.* the islands known to the ancients as *Pityusae* ('Isles of Pines'), including *Iviza* or *Ibiza* (230 sq. M.), *Formentera* (38 sq. M.), and some smaller islets. All these islands belong geologically to the mountain system of Andalusia, which is prolonged by a submarine ridge extending from Cape Nao towards the N.E. and re-appears distinctly in Majorca, with its central plain and abrupt N.W. and S.E. coasts. The original inhabitants, Iberian like the name of the islands, were subdued by the Carthaginians. The town of Port Mahón still bears the name of its Carthaginian founder, *Mago*, brother of Hannibal (206 B.C.). The Roman consul *Q. Caecilius Metellus*, who was surnamed *Baliaricus* for his conquest of the islands, founded *Palma* ('palm of victory') and *Pollentia* ('the powerful'). The islands were subsequently in the hands of the Vandals, the Romans of the Eastern Empire, the Moors, and Jaime I. of Aragón ('el Conquistador'; 1229). For a time they formed the 'Kingdom of Majorca', but they were definitively united with Aragón in the 14th century. The island of Minorca was in the hands of the British in 1713-56, 1763-82, and 1798-1802, and was occupied by the French in 1756-63.

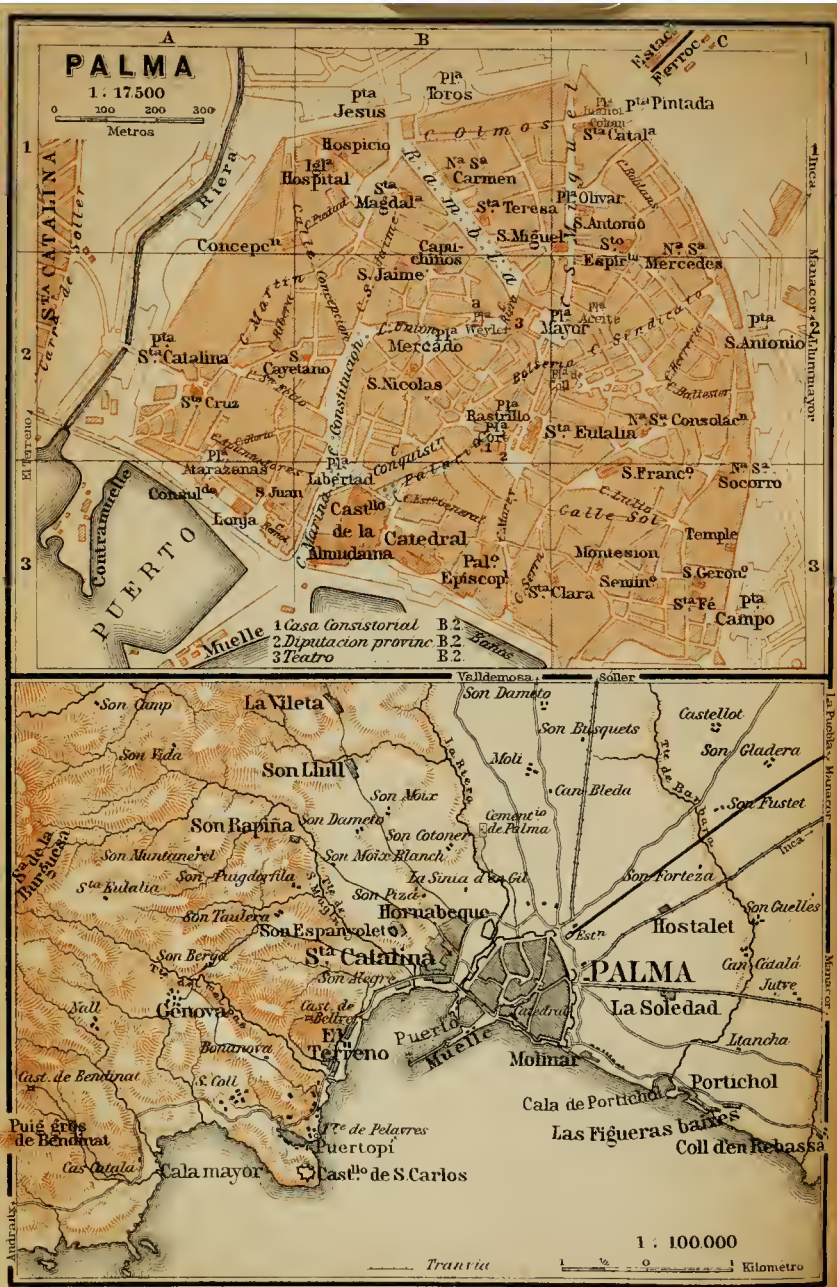
The present inhabitants (311,649 in number) are mainly occupied in the export of fruit, marble, limestone, and salt. The vines have suffered very much from the phylloxera. The Balearic breeds of swine and mules are held in high esteem. A specialty is made of majolica and silver-filigree work. — The Majorcan dialect, like the Catalan, resembles the Provençal. Almost the only relic of the national costume is the rebozillo of the women, a white muslin head-cloth, fastened under the chin.

See 'Die Balearen in Wort und Bild', by *Archduke Ludwig Salvator* (7 vols.; Leipzig, 1897); 'Les Iles Oubliées', by *Vouillier* (1893); 'With a Camera in Majorca' by *Margaret d'Este*.

Most visitors to the Balearic Islands start from *Barcelona* (143 M.; departure, comp. p. 229). As we leave the harbour we enjoy a fine view of the Catalonian mountains, with the Montseny (p. 226) to the right and the saw-teeth of the Montserrat (p. 254) to the left. Next morning we come in sight of the precipitous coast of Majorca, with its ancient watch-towers (p. 229), and enter the bay of Palma. — The steamers from *Alicante* (149 M.) and from *Valencia* (161 M.) pass, after 11-12 hrs., between the mountainous island of *Iviza*, culminating in the *Atalayasa* (1560 ft.), and the flat island of *Formentera*. They stop for a few hours at *Iviza* (British vice-consulate), the capital of the former, a town with 6327 inhab., an old castle, and a cathedral (fine view), and reach Palma in 9 hrs. more.

Palma. — The steamer lies to at the qnay *(Muelle)*.

Hotels. *GRAND-HÔTEL (Pl. a; B, 2), Plaza de Weyler, new, adapted for a long stay in winter, fitted with modern conveniences, lift, baths,


PALMA
1 : 17.500
0 100 200 300
Metros
A
B
C
1
2
3
Estac.
Ferroc.
Pta Toros
pta Jesus
Pta Pintada
Sta Catalª
Hospicio
Iglª Hospital
Nª Sª Carmen
Stª Magdalª
Stª Teresa
Plª Olivar
S. Antonio
Stº Espirtu
Nª Sª Mercedes
S. Miguel
Capuchinos
S. Jaime
Concepcn
Pta Sta Catalina
S. Cayetano
Mercado
Plª Mayor
Pta S. Antonio
S. Nicolas
Stª Cruz
Plª Rastrillo
Stª Eulalia
Nª Sª Consolacn
Plª Marazanas
Plª Libertad
S. Francº
Nª Sª Socorro
Consulado
S. Juan
Lonja
Castillo de la Almudaina
Catedral
Palº Episcopl
Temple
Montesion
S. Geronº
Stª Clara
Seminº
Stª Fé
Pta Campo
Contramuelle
PUERTO
Muelle
1 Casa Consistorial B 2
2 Diputacion provinc B 2
3 Teatro B 2
Rambla
Riera
Cª de Soller
Cª Stª Catalina
El Terreno
Manacor
Inca
Valldemosa
Soller
La Puebla
Son Camp
La Vileta
Son Vida
Son Lhull
Son Moix
Son Rapiña
Son Dameto
Son Cotoner
Son Moix Blanch
Son Puigdorfila
Stª Eulalia
Son Pizá
Son Taulera
Son Espanyolet
Hornabeque
Stª Catalina
Son Berga
Son Negre
Génova
Sull
Cast. de Bellver
El Terreno
Bonanova
Cast. de Bendinat
S. Coll
Puig gros de Bendinat
Cas Catala
Cala mayor
Puertopi
Castllo de S. Carlos
Andraitx
Son Dameto
Son Busquets
Moli
Can Bleda
Cementio de Palma
La Sinia d'en Gil
Castellot
Son Gladera
Son Fustet
Son Forteza
Son Cuelles
Hostalet
PALMA
Can Gaala
Jutye
La Soledad
Catedral
Puerto
Muelle
Molinar
Mancha
Portuchol
Cala de Portichol
Las Figueras banes
Coll den Rebassa
Tranvia
1 : 100.000
½ 0 1 Kilometro
Geogr. Anst. v. Wagner & Debes, Leipzig

electric light, and steam-heating, R. from 2½, B. 1½, déj. 4, D. 5, pens. from 10 p. — Hôt. Continental, Calle de San Miguel 38 (Pl. C, 1, 2); Hot. de Mallorca, Calle del Conquistador 18 (Pl. B, 2, 3), pens. 6 p., omn. at the quay. — *Grand Café-Restaurant Lírico*, Plaza de la Libertad (Pl. B, 2, 3); *Café Gambrinus*, Paseo del Borne (p. 274).

Tramway (drawn by mules). Plaza de Coll (Pl. C, 2)-Harbonr (Pl. A, 3)-suburb of Santa Catalina (Pl. A, 2)-El Terreno (p. 275)-Bay of Portopí.

Carriages *(Carruajes)* for hire stand at the beginning of the Calle de la Marina, the end of the Rambla, and elsewhere. A bargain must be made: drive within the town, ca. 2 p.; in the environs, within 3 M., 2½-3 p. per hr.

Post Office *(Correo)*, Calle San Feliú (Pl. A, 2). — **Telegraph Office**, Calle Unión (Pl. B, 2).

Steamboat Office *(Isleña Marítima)*, Calle del Palacio 26 (Pl. B, 3, 2). — **Railway Station** (p. 277), outside the Puerta Pintada (Pl. C, 1).

Club. *Círculo Mallorquín*, Calle del Conquistador and Calle del Palacio.

British Vice-Consul, *B. Bosch*, Rosario 4 (also Lloyd's Agent).

On excursions it is advisable to take provisions, as the inns in the smaller towns are very poor (comp. p. 276), and small change.

Palma or *Palma de Mallorca*, the capital of *Majorca* and of the province of the Balearic Islands, the headquarters of the Captain General, and the see of a bishop, is a city of 39,000 inhab., carrying on a prosperous trade and engaged in the manufacture of woollen cloth and other articles. It lies picturesquely on and at the base of a flat hill, which rises at the head of the *Bay of Palma*, an indentation of the S. coast, 12½ M. deep and protected by modern fortifications. On the E. side of the harbour stands the cathedral, which dominates the view over land and sea. To the W., on the left side of the jetty, is the Lonja, testifying to the former commercial prosperity of the town.

The Calle de la Marina (Pl. B, 3), forming the N. prolongation of the jetty, leads between the cathedral and the Lonja into the town. To the right is the lower part of the castle of Almudaina (p. 274), which has been transformed into a barrack. At the Plaza de la Libertad, a triangular open space with a *Glorieta* (p. xlii), the street forks, the prolongation in a straight direction being named the *Calle de la Constitución* (p. 274). We follow the Calle del Conquistador to the right, take the first side-street to the right *(Calle de la Seo)*, ascend the steps to the *Calle del Palacio* (at No. 81 a fine Renaissance window), and proceed to the Plaza de la Seo, with the —

***Cathedral** *(la Seo;* Pl. B, 3), an imposing building of golden-brown sandstone, begun in the early-Gothic style by Jaime I. The nave was completed in 1380, the rest of the building at the beginning of the 17th century. The W. façade has been renewed in the Gothic style since 1850, but the *Puerta Mayor* dates from the end of the 16th century. The late-Gothic *Puerta del Mirador* (S. portal) is elaborately adorned with sculpture. By the side of the *Puerta de la Almoina* (N. portal), which is simpler in treatment, rises a campanile resembling the keep of a castle. This, however, like the E. choir, is obstructed by adjoining houses.

The **Interior**, generally entered by the N. portal, is striking by its air of dignified simplicity (p. xlviii). It is 328 ft. in length (358 ft., including the E. chapel) and 131 ft. in breadth (184 ft. with the chapels). The nave

vaulting, with a span of 64 ft., is one of the largest in any mediæval building (comp. p. 225). The nave is separated from the aisles (33 ft. in width) by slender columns, seven on each side. The windows are partly walled up. There are good stained-glass windows in the E. choir and at the W. end. — The Capilla de San Jerónimo, in the N. aisle, contains the tomb (1811) of the brave Majorcan, the *Marqués de la Romana*, who brought back from Denmark, with English aid, a division of Spanish troops enrolled under Napoleon (1808), and took part in the War of Liberation. The monument includes a portrait-bust of the Duke of Wellington. — In the Sala Capitular, reached by a door in the left aisle, below the organ, is the flat tomb (borne by four lions) of *Bishop Gil Múñoz* (d. 1424), who, on the death of Benedict XIII. (p. 283), was elected anti-pope (Clement VIII.). — The marble sarcophagus in the Capilla Real, behind the high-altar, placed here in 1779, contains the mummified corpse of *Jaime II.* (d. 1311).

To the E. of the cathedral is the *Palacio Episcopal*, a dignified late-Renaissance structure erected in 1616. — The open space in front of the S. side of the cathedral commands a beautiful view of the sea.

Opposite the W. portal of the cathedral is the entrance to the Castillo de la Almudaina (Pl. B, 3), now generally known as the *Palacio Real*. In its present form this is a somewhat unlovely pile, accommodating the *Capitanía General*, the *Audiencia* (courts of law), and other official authorities. Few relics are left of the brilliant royal palace it represents. In the court is the *Capilla de Santa Ana*, a Gothic chapel with a Romanesque portal.

The ***Lonja** (Pl. A, 3), once the Exchange, is a very characteristic sandstone building of the first half of the 15th cent., resembling a Gothic castle. There are four corner-towers, and the roof is surrounded by a kind of parapet. The interior (conserje, Calle de Remulares 13) is divided into three parts by six twisted columns and contains the modest nucleus of a provincial museum (p. lxxii). The tracery in the doorways and windows deserves attention. A winding staircase ascends to the roof and to the top of one of the corner-towers, affording an opportunity of studying the elaborate sculptural ornamentation of the exterior (p. lviii) as well as an extensive view. — The *Edificio del Consulado* (the old commercial court), to the N.W. of the Lonja, has a charming Renaissance loggia on the side next the harbour. It is connected with the *Escuela de la Lonja*, formerly a church, the Gothic façade of which (E.) is reached by the Calle de la Lonja, skirting the N. side of the Lonja.

The Calle de la Constitución (Pl. B, 2), the N. prolongation of the Calle de la Marina and the Plaza de la Libertad (p. 273), forms, with the *Paseo* or *Salón del Borne*, the chief promenade of the town and is much frequented on winter-days and summer-evenings. It contains various cafés and clubs. At its N. end, to the left (Nos. 29 and 31), is the tasteful Renaissance palace of the *Marqués Sollerich-Morell* (entr. from the back, Calle de San Cayetano 22; fine court). — The Calle de la Unión leads hence to the E. to the *Plaza del Mercado* (No. 14, Palacio Berga-Zaforteza) and across the Plaza de Weyler (Pl. B, 2) to the *Theatre* (Pl. 3), built in 1860.

Thence the *Calle de la Riera* runs in a curve to the *Rambla* (Pl. B, 2, 1), a wide street, shaded by plane-trees and ending at the Puerta de Jesús.

The lanes to the right, before we reach the theatre, debouch on the Plaza Mayor (Pl. B, C, 2), where a busy market for vegetables, meat, and fish is held every morning. — The *Calle de San Miguel*, running hence towards the N., is one of the chief thoroughfares of the town. To the right, at the corner of the Plazuela del Olivar, stands *San Antonio de Viana* (Pl. C, 1), a church with a charming elliptical court, surrounded by a two-storied arcade (entr. by No. 86, the 'Juzgado de primera instancia', formerly a hospital).

To the S.W. of the Plaza Mayor are several busy streets. By following the *Calle de Cererols*, the *Calle de la Bolsería* (r.), and the *Calle de Colón*, we reach the Plaza del Rastrillo and the Plaza de Cort (Pl. B, 2). Here stand the modern *Casa de la Diputación Provincial* (Pl. 2) and the *Casa Consistorial* (town-hall; Pl. 1), the latter a Renaissance edifice containing numerous portraits of eminent Majorcans, and other objects of interest.

To the E. of the Plaza de Cort are the two Gothic churches of *Santa Eulalia* (Pl. C, 2) and *San Francisco de Asis* (Pl. C, 2, 3). The former is akin in style to the cathedral; the latter, dating mainly from 1281-1317, contains the tomb of Raymond Lully (p. lviii) and has attractive cloisters. The *Calle del Sol* (Pl. C, 3), a little to the S., contains several handsome palaces. In the garden of the *Casa Font y Roig*, Calle de Serra (Pl. B, 3), are the remains of a Moorish bath.

A Tour of the Ramparts is worth making on account of the fine views of the sea, the plain, and the mountains. We may ascend opposite the jetty, adjoining the barracks and at the corner of the Calle de la Marina (p. 273).

The garden-like **Huerta de Palma** is freely sprinkled with villages, villas, and country-houses (*'son'*). About $2^1/_2$ M. to the W., near the village of *El Terreno* (tramway, see p. 273), rises the prominent *Castillo de Bellver*, a royal residence of the second half of the 13th cent., now used as a state-prison (cards of admission obtained at the Grand-Hôtel); the exterior is well preserved and the tower affords a fine view (gratuity). — More to the S.W., beyond *Cas Català*, is the *Castillo de Bendinat*, belonging to Don José Despuig.

The most interesting excursion from Palma is that to Miramar, which is usually approached viâ Valldemosa, the return being made viâ Soller (two-horse carr. comp. p. 273; diligence to Valldemosa, 1 p.). The road, leaving the town by the Puerta Pintada, traverses the fertile huerta to (8 M.) the manor of *Son Pachs* and then ascends through the valley of Valldemosa. About 2 M. farther on we reach the *Cartuja de Valldemosa*, a once famous Carthusian convent, crowning a height to the left, with a church of 1717. The cell is shown which George Sand occupied during her sojourn here with Chopin (1838). About $10^1/_2$ M. from Palma lies the village of *Valldemosa*. —

The domain of ***Miramar**, a creation of *Archduke Louis Salvator* of Austria (of the house of Tuscany; b. 1847), lies 3 M. to the N.W. of Valldemosa. The *Château*, incorporated with the *Oratorio de la Trinidad* (an old convent), contains a rich collection of ancient and modern works of art made in Majorca. Delightful walks may be enjoyed in the extensive park, with its villas, marble temples, high-lying church, and several 'ermitas'. The road leads, with many windings, to the archduke's country-house, *La Estoca*, which looks over the sea. Here visitors are lodged gratis (incl. fuel and oil) for three days in the *Hospedería*, but must bring their own provisions. Thence it proceeds viâ *Son Marroig*, skirting the rocky coast (on the left a promontory with a large cavern, *La Foradada*), to (3 M.) the hamlet of *Deyá*. Our road joins that from Soller to Puerto de Soller, by which we reach Soller (to the right; 5½ M. from Deyá).

From Palma to Soller, 18½ M., diligence; carriages, see p. 273. The road crosses the level huerta to (9½ M.) *Can Penasso* (fair inn), where the diligence makes a short halt. Farther on we pass the fine estate of *Alfabia* and ascend in windings, with retrospects of the sea and the plain, to the *Coll de Soller* (1685 ft.), a pass where we come in sight of the W. coast of the island and the sea beyond it. We then descend in another series of curves.

Soller (180 ft.; **Fonda de la Marina*, R. from 2, B. 1, déj. 2½, D. 3, pens. 7½ p.), a small town with 8000 inhab., lies amid orange-groves in a beautiful valley, and is adapted for a stay of some time. It has an old Franciscan convent and several majolica-factories. The Calle de Puente with the bed of the torrent is picturesque. — A good road runs from Soller to the (3 M.) port of *Puerto de Soller* (steamer to Barcelona, see p. 272). Fine view from near the light-house (Faro de la Cruz). — To the N.E. lies the village of *Fornalutx* (540 ft.), 2½ M. from Soller by the direct road, 3½ M. viâ the manor of (1¼ M.) *Biniaraix* (385 ft.).

The **Puig Mayor** (pronounced pootch; 4740 ft.), the highest mountain in the island, is easily ascended from Soller in 4½ hrs. (guide and provisions necessary). We ascend by the Biniaraix road (see above), with a fine retrospect of Soller, to (2¼ hrs.) the village of *Munnaber*; thence a foot-path leads in 1¼ hr. to the *Coll de Son Torella*, on the S.W. side of the *Puig de Torella*; for the next ½ hr. we cross the fairly level plateau and then ascend to the (½-¾ hr.) summit. Magnificent panorama of the whole island, the sea encircling it, and Minorca. — The ascent is sometimes made from Fornalutx, whence the start is made at night so as to see the sunrise.

From Soller to Pollensa viâ Lluch (3 days; mule to Lluch 10, to Pollensa 15 p.; provisions should be taken). The ronte leads viâ Biniaraix (see above), the stupendous ravine of *Barranch*, the tableland of *Pla de Cuba*, and the romantic *Gorch blau* (blue gorge), to (6 hrs.) the manor of *Escorca* and *Nuestra Señora de Lluch*, a pilgrimage-church with a school, where visitors are lodged gratis (incl. fuel and oil). Good restaurant. About 2 hrs. farther on is the grand but scarcely accessible rocky gorge of the *Torrent de Pareys*. — On the following day we may reach Pollensa (p. 277) in 4-5 hrs. from Nuestra Señora de Lluch, by steep paths (views) leading partly through wood.

MALLORCA
1:800.000
Kilom.s
Engl. Miles
Bª = Bahia, C. = Cabo, Castllo = Castillo
N.S. = Nuestra Señora, P. = Puig, Pta = Punta
Pto = Puerto, Porto, Sa = Sierra, Tte = Torrente
Long. de Greenw. 3° 30'
PALMA
Bª de Palma
Pto de Alcudia
Bª de Artá
Ensenada de Campos
Pollensa
Pto de Pollensa
C. Formentor
Cala de S. Vicente
C. del Pinar
Alcudia
Aucanada
La Albufera
C. Ferrutx
Sóller
Pto de Sóller
Inca
La Puebla
Muro
Selva
Alaró
Manacor
Artá
Capdepera
C. de Pera
Son Jaumell
Felanitx
Santañy
Llummayor
Porreras
Montuiri
Algaida
Petra
Villafranca
S. Lorenzo
Son Servera
Pto Colom
Porto Petro
Porto Cristo
Cueva del Drach
Campos
Las Salinas
C. de Salinas
Andraitx
Pto de Andraitx
C. de la Mola
Dragonera
C. Grosser
Sta Ponsa
Islas de Malgrato
Calviá
Puigpuñent
Valldemosa
Deyá
Miramar
Bañalbufar
Estallenchs
Esporlas
Puig Mayor
Sta Catalina
Sta Maria
Sta Margarita
Buñola
Binisalem
Sineu
Llubí
María
Ariany
Sansellas
Costitx
Lloseta
Randa
Pina
C. Enderrocat
C. Regana
C. Blanco
C. Calafiguera
El Toro
S. Estañol
Son Serra
Alqueria blanca
Cas Concos
Son Forteza
P. de Llodra
Morey
C. Vermey
Cueva de Artá
Pta de Amer
39° 30'
2° 30'
3°
3° 30'

FROM PALMA TO MANACOR, 40 M., railway (station see p. 273) in 2½ hrs. (fares 3 p. 80, 2 p. 45, 1 p. 20 c.).—5½ M. *Marratxi.*—9½ M. *Santa María*, the junction of a branch-line to *Felanitx* (26½ M. in 1¾-2 hrs.). Felanitx is a busy town (11,300 inhab.) at the foot of *San Salvador*, on the summit of which stands a pilgrimage-chapel (Oratorio de San Salvador); from time immemorial the town has carried on the manufacture of pottery. — 13½ M. *Binisalen;* 15½ M. *Lloseta;* 18 M. *Inca* (Fonda d'España and Fonda Janer, both clean, pens. 4 p.). — 21 M. *Son Bordils-Empalme*, the junction of the line to *La Puebla* (8 M.).

From La Puebla a diligence runs to the N., over the mountains, to (9½ M.) **Pollensa** (*Fonda de Soller, Fonda de Lloro*, unpretending, pens. 4 p.), a small and ancient town (p. 272), prettily situated. Close by is a *Calvario*, and farther off are *Nuestra Señora del Puig* (2 M.) and *Castillo del Rey* (5 M.). — Another diligence plies from La Puebla to the N.E. to **Alcudia** (steamer to Barcelona, see p 272), a qnaint little seaport with fine gates. Near it are the remains of a Roman amphitheatre. Salt is produced at the Albnfera (comp. p. 299), or lagoon, of Alcudia.

26½ M. *Sineu*, with an old royal alcázar now used as a nunnery; 28 M. *San Juan;* 33½ M. *Petra.*

40 M. **Manacor** (*Fonda Felip*, pens. 6 p., clean and good; *Fonda Feminias*, well situated), a town with 12,400 inhab., is the starting-point for an excursion to the remarkable **Stalactite Caves* in the chalk cliffs of the E. coast, which are among the finest in Europe. Carriages and guides are obtained at the hotel; adm. for 1-5 pers. 7 p. 50 c. to each cave.

The **Cueva del Drach* (dragon's cave) lies 7½ M. to the E. of Manacor (1½ hr's. drive), near the seaport of *Puerto Cristo* or *Cala de Manacor* (Fonda Juan Bonet); it has been visited by tourists since 1878, and in 1896 it was carefnlly examined by the Parisian expert E. A. Martel. The visit takes 1½ hr. The entrance is ⅔ M. to the S.W. of the harbour. We descend by a staircase to the vestibnle, which is adjoined on one side by the Cueva Negra and the Cueva Blanca, with their limpid lakes, and on the other side by the Cueva Luis Salvador, the long Miramar lake, and the Grotte des Français; the stalactites and the rocky vanlting are very remarkable. — The *Cueva del Pirata* and the *Cueva Victoria*, two caves discovered in 1897, are less extensive; they are private property and lie near *Son Fortezza*, a house formerly fortified, 2 hrs'. drive from Manacor. — A visit to the famons **Cueva de Artá**, to the N.W. of the peninsula, necessitates a drive of abont 9 hrs. from Manacor and back. We pass (10½ M.) Artá and thence proceed to the E. along the coast to (5½ M.) the cave, which is as fine as the Cueva del Drach, but qnite blackened by the smoke of torches.

Diligence from Manacor to (10½ M.) *Felanitx* (see above).

The island of **Menorca** or *Minorca* offers less of interest. — **Mahón** or *Port Mahón* (*Hotel Bustamante;* British vice-consul & Lloyd's agent), its fortified capital, lies on the E. side of the island, contains 17,140 inhab., and is reached by steamer from Palma (comp. p. 272). Its well-known harbour, running into the land for 3 M. and forming several bays, is easy to defend and affords anchorage for the largest fleets. The general appearance of the town still

shows the effect of the British occupation (p. 272), and a few English words have been naturalized throughout the island. — At the W. end of the island lies *Ciudadela* (8600 inhab.), connected with Mahón by a highroad (28 M.; diligence).

Minorca is also inferior to Majorca in fertility. The ground is almost wholly owned by large proprietors, who lease it to peasant-farmers. The different holdings are separated by stone walls *(cercas)*, which, like the windmills, form one of the most characteristic features of Minorca. Archæologists will take an interest in the *Talayots*, tower-like buildings resembling the nuraghi of Sardinia. They sometimes attain a height of 50 ft., and the entrance is high above the ground. They were formerly believed to be fortified dwellings, but it is now thought more probable that they are sepulchral monuments. They owe their name ('great atalayas', *i. e.* watch-towers) to the seamen. Other forms of sepulchral monuments are the *Navetas* ('little ships'), huts in the shape of inverted boats, the *Taulas* ('tables'), formed of several blocks of stone, and the stone circles. It is believed that there are about 600 prehistoric monuments of this kind in the two islands.

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Valencia.

The kingdom of Valencia *(el reino de Valencia)*† is essentially a coast-district, lying between the central Spanish plateau and the Mediterranean and extending from the Ebro on the N. to the Segura on the S. The narrow littoral plain has, at some points, been raised 300 ft. by the alluvial deposits of the *Cenia*, *Mijares*, *Palancia*, *Guadalaviar (Turia)*, *Júcar*, *Vinalapó*, and *Segura*. The last relic of the tract of sea formerly covering this region is the fresh water lagoon of *Albufera*, to the S.E. of Valencia. The inner and mountainous parts of the kingdom are generally rugged, weatherworn, and destitute of trees or water. There are, however, a few valleys, like that of *Segorbe*, which form oases of cultivation and contain a few settlements. As the rivers emerge upon the plains, they are at once taken possession of, drawn off into canals, and led over the country in thousands of small channels to irrigate fields and gardens or to drive mills and factories. In spring the water of many rivers is collected in large *Pantanos*, or reservoirs, and is thus saved for use in the parched months of summer. As in almost the whole

† Valencia embraces three provinces: *Castellón* (2495 sq. M.; pop. 316,828), *Valencia* (4150 sq. M.; pop. 806,556), and *Alicante* (2185 sq. M.; pop. 470,149).

of E. and S. Spain, this artificial irrigation is rewarded by crops of exuberant fertility. The Valencian, indeed, prefers rain to artificial irrigation (*agua del cielo el mejor riego*, 'the water of heaven is the best irrigation'), for he, like the Roman before him, knows that the quality of fruit and vegetables suffers under a wholly artificial system of watering. Not only, however, does the rain fall here in small quantity (comp. p. xxxv), but what does fall is limited to a few days. A heavy fall of rain or a sudden melting of the mountain-snows is too apt to be followed by a huge 'spate' *(avenida)*, which rushes down towards the valley, devastating the banks of the river in its course, but vanishes almost as rapidly as it appears.

The greater part of the '*Huertas*' is devoted to the growing of grain, while rice is raised on the flat banks of the Albufera and the Júcar. The immense fields of wheat, broken here and there by small groves of almond, apricot, mulberry, or carob trees, present a somewhat monotonous picture. Even the orange-groves, with their stiff rows of trees, can hardly be called particularly attractive except where, as at Alcira and Carcagente, they rise in terraces one above another and are neighboured by a grove of palms.

The density of population in the Huerta of Valencia necessitates an intensive system of agriculture, rendered possible only by the application of guano and other strong fertilizers. The rotation of crops includes the ordinary cereals, vegetables, and fodder-plants. Of lucerne *(alfalfa)* the skilful husbandman may reap 14-17 crops in a single year. The wheat sown near the Albufera in November is ready for cutting in June. The soil is then broken up, planted with rice, and inundated. After the rice is garnered, root or green crops are sown.

Valencia es tierra de Dios Valencia is a land of God,
Pues ayer trigo y hoy arroz. Rice grows to-day where yesterday was corn.

In winter, from the middle of December to the middle of February, large tracts are white as snow with the delicate blossoms of the Bellis Annua (annual daisy). Later all is brilliant with the glowing red of the Adonis Cupaniana, a member of the order of Ranunculaceæ. The famous oranges *(naranjas)* of Valencia are ready for export in March. Other notable products are the stemless raisins *(pasas de Valencia)*, the wines of Alicante, and the palms of Elche.

The Inhabitants of Valencia are animated and good-natured, and industrious like their Moorish forefathers, to whom they owe their skill in irrigation. Its neighbours say of Valencia, with some malice and much exaggeration, that *la carne es yerba, la yerba agua, el hombre mujer, la mujèr nada*, and they name it *un paraiso habitado por demónios*. The language is the Limousin dialect in a somewhat softer form than in Catalonia (p. 221). The native dress, becoming daily more rare, consists of hempen sandals *(esparteñas)*, gaiters, wide linen drawers *(zaraguëlles)*, red sashes *(fajas)*, a short velvet jacket *(chaleco)*, and a head-cloth *(redecilla)*. The women

generally wear the so-called 'wheel-pins' *(aulla de rodete)* in their hair, sometimes a high comb *(pintela)* or the three-cornered *pieza* or *llase*.

Valencia bears distinct traces of its successive occupation by Iberians, Greeks, Carthaginians, Romans, Visigoths, and Arabs (comp. p. 289). When Jaime I. of Aragón conquered Valencia in 1238 the population consisted partly of full-blooded Moors and partly of the mixed race of so-called *Mozarab* Christians, who had adopted Arab customs and the Arabic language to such a degree, that even the Bible had to be translated into Arabic for their use. In 1319 Valencia was permanently united with Aragón. In 1609 no fewer than 200,000 *Moriscoes*, or Moors who nominally professed Christianity, were driven from the country. The kingdom suffered considerably in the War of the Spanish Succession, in which it stood on the side of the Hapsburgs.

Murcia.

The kingdom of Murcia *(el Reino de Murcia)*† possesses only one important river, the *Segura*, which, with its large tributary the *Mundo*, descends from the *Sierra de Alcaraz* (5910 ft.), the *Calar del Mundo*, and the *Sagra Sierra* (7875 ft.). The 'reino serenisimo', the brightest but at the same time one of the hottest regions in Europe, owes the scantiness of its water-supply to its situation in the S.E. corner of the Iberian peninsula, where it is swept, not like the neighbouring Andalusia, by the moist W. wind from the Atlantic, but by the parching breath of the Sahara, scarcely alleviated by its short passage over the Mediterranean. The *Lebeche*, a S. wind resembling the scirocco, sometimes covers the entire vegetable world with a thick coat of dust within a few minutes. Men and animals overtaken by it sink exhausted to the ground. The *Calina*, a kind of heat-haze, gradually steals over the whole face of the heavens. Towards the middle of July the horizon is girdled with a narrow strip of a bluish-red or brownish colour, which waxes as the heat increases. In August the upper part of the firmament also assumes a leaden-gray hue, across which the light of the stars glimmers feebly. The rising sun and moon shine red through this haze; mountains, trees, and buildings loom through it like spectres. Not till towards the close of September does the calina disappear.

The abnormal climate (comp. also p. 316) explains the other remarkable phenomena of this strange land. Among these are the treeless mountains; the sudden *avenidas* (p. 280) or floods, occasioned by heavy falls of rain at the sources of the rivers; and the extensive *despoblados*, or deserts of hill, moor, and salt-marsh, where

† Murcia now includes two provinces: *Murcia* (4453 sq. M.; pop. 577,987), and *Albacete* (5733 sq. M.; pop. 237,877).

nothing grows except esparto grass and saltwort. The few evergreen plants are used by the inhabitants as fuel, the only alternative being the dried dung of the domestic animals.

The bulk of the country is occupied by the despoblados. Along with them may be mentioned the so-called *Secanos*, or 'dry lands', where the want of rain in March, the 'key of the year', often destroys the entire harvest. The February rains are too early; those of April find the sprouting grain already dried up and the vines scorched.

The whole agricultural wealth of the country is concentrated in the *Tierras de Regadío*, or irrigated districts. While the plateau of Albacete produces little but grain, wine, and olives, the beautiful huertas of Murcia, Totana, and Lorca are clothed with forests of orange-trees, lemon-trees, and date-palms. The valley of the Segura is also the chief centre for the culture of flowers and vegetables.

Equally important sources of wealth are mining and the making of salt and soda (from the *Halogeton sativus*). The almost inexhaustible stores of lead and silver were exploited from a very early period by the Phœnicians, Carthaginians, and Romans, and at a later date, by the Moors.

Resembling N. Africa in climate, vegetation, and the general conditions of existence, Murcia has been from time immemorial a favourite goal of Oriental immigration; and its present population, in spite of the expulsion of the Moriscoes (p. 281), still bears a thoroughly African stamp. Murcia is the Spanish Bœotia and lags behind the other provinces of the peninsula. Hence its neighbours say of it that Adam, on his return to earth, found here his old home in unchanged condition, and that while the sky and the soil are good, all that lies between is evil *(el cielo y suelo es bueno, el entresuelo malo)*.

31. From Tortosa *(Tarragona)* to Valencia.

119 M. Railway in $5^1/_4$-$6^1/_4$ hrs. (fares 20 p. 60, 13 p. 20, 9 p. 75 c.). There are railway-restaurants at *Villarreal* and *Sagunto*, but only a short halt is made; it is therefore well to take provisions, though cakes, oranges, and hard-boiled eggs are often offered for sale at the intermediate stations. In March the oranges are sold in clusters *(ramilletes)*, still attached to the branch on which they grew.

Tortosa, see p. 271. — We cross the *Ebro* by a lofty iron bridge. Fine views in all directions. We then traverse a fertile tract between *Montsiá* (2505 ft.) on the left and *Monte Caro* (2835 ft.) on the right. Beyond the *Caramella* the line traverses groves of olives. — $8^1/_2$ M. *Santa Bárbara*. — 18 M. *Ulldecona*, at the W. foot of the Montsiá, has 6590 inhab. and an octagonal tower. — The train crosses the *Cenia* and enters Valencia. To the right is a square castle-tower. The Mediterranean becomes visible to the left, and we obtain a last view (right) of the mountain chain of Tortosa. We cross the rambla of the *Cerbol*.

27½ M. *Vinaroz* (Fonda del Centro) is a fishing and farming town with 8600 inhab. and a few manufactories. The soil is still partly irrigated by water-wheels.

About 38 M. to the N.W. of Vinaroz, high up among the mountains and perched on a conical hill rising in the midst of a mountain-basin, is **Morella** *(Fonda de San José)*, an old fortress protecting the frontiers of Valencia against Aragón. It is the Roman *Castra Ælia* and now contains 7300 inhabitants. In the First Carlist War it played a part of some importance in 1838 and 1840. The most interesting buildings are the *Torre de la Saloquia* and the Gothic church of *Santa María la Mayor*. The latter, dating from 1317, has its choir raised upon pillars and arches, to which a winding staircase ascends. In the choir is a picture by Ribalta, representing Jaime I. with a piece of the True Cross.

The railway crosses the *Río Seco* (or *Calig*).

31 M. **Benicarló** *(Fonda de Jores Anglés)*, a town of 7200 inhab., with an old castle. The handsome church has an octagonal belfry and a cupola covered with dark-blue azulejos, such as the visitor to Valencia will soon become familiar with. — Farther on (ca. 4½ M.) we have a view, to the left, of *Peñíscola*, the 'Gibraltar of Valencia', on a rocky islet connected with the mainland by a narrow sandy isthmus. It was taken from the Moors in 1233 by Jaime I. of Aragón, and also played a part in the French war in 1811. Pope Benedict XIII. (p. 204), after the Council of Constance in 1417 had deposed him, lived here with his cardinals until his death in 1424.

The railway now leaves the coast and ascends a valley between two chalk mountains, the *Montes de Irta* on the E. and the *Atalayas de Alcalá* on the W. — 44½ M. *Alcalá de Chisbert*, with a fine open-work church-tower. — To the left, beyond a curve, we suddenly obtain a fine view of the sea. Farther on we cross the *Segarra*. — 54 M. *Torreblanca*, with houses resembling towers. To the left are the marshy *Estanque de Albalat* and (farther on) the cape and village of *Oropesa*. — We now reach a district in which oranges are cultivated. To the right is the mountainous *Desierto de las Palmas*. We penetrate a tunnel. To the S. are the mountains of Valencia, extending to the Mongó. — 68½ M. *Benicasín*, in a charming situation, shut in by mountains on the W., with orange-groves and palms. The church has a tiled cupola.

77 M. **Castellón de la Plana** *(Gran Hotel*, very fair; *Europa)*, the capital of a province, with 27,500 inhab., lies in a well watered plain and is a centre for the trade in oranges (in 1906 6 million boxes, at 12-13 p. each). It originally stood on a hill 1½-2 M. to the N., where the Ermita de Santa María Magdalena and some ruins are all that is left of the old town. The present town contains a bell-tower *(Torre de las Campanas)* 150 ft. high. In the *Parish Church (Iglesia Mayor)* are an Assumption by the Italian painter *Carlo Maratta* and a work by *Ribalta* (p. lxxix), to whom a monument was erected here in 1906.

In the distance to the right rises the *Peña Golosa* (5945 ft.), a precipitous and creviced limestone hill.

The railway crosses the *Mijares* (to the right, the road-bridge, with its 13 arches) and the *Castellón Canal*, the latter a magnificent piece of Moorish engineering, which has served the purposes of irrigation for six long centuries. We then enter the plain of —

80½ M. **Villarreal** (*Rail. Restaurant; Fonda de la Puerta del Sol;* pop. 16,000), with an octagonal church-tower and tiled cupolas, beautifully situated among orange-groves, topped here and there by solitary palms. The water-pitchers of the women resemble those of classic times, and the popular types are full of interest. — The waters of the Mijares are disseminated throughout the plain as far as (83 M.) *Burriana* (Brit. vice-consul). 87 M. *Nules* (5300 inhab.), with old walls. To the W. rises the *Sierra de Espadán*. About 2½ M. to the N.W. of Nules are the thermal springs (84-111° Fahr.) of *Villavieja*.

92½ M. *Chilches.* — The railway enters the hill-district of (95 M.) *Almenara* (Arabic *al-Minar*, p. xlii), with its prominent *Castillo* (right), formerly the key of the Moorish kingdom of Valencia. Don Jaime I. defeated the Moors here in 1238 and was thus able to overrun the country. The battlefield is marked by a chapel. The flourishing condition of the land in the Roman period is indicated by the remains of a temple at Almenara, an aqueduct at Chelva, an arch at Cabanes, and numerous tombstones and inscriptions. — 97½ M. *Los Valles*, the station for the villages of *Cuartell*, *Fauró*, *Benifairó*, *Benavites*, and *Santa Coloma*, which lie scattered about the fertile corn-growing plain. — A little farther on we cross the *Palancia*, which in summer is merely a dry channel, and reach (101 M.) *Sagunto*, the castle-crowned hill of which has long been conspicuous.

Sagunto. — Railway Stations (Pl. F, 3): *Estación del Norte*, for Barcelona and Valencia; *Estación de Aragón*, for Calatayud and Valencia (p. 199). From Valencia travellers may use either line; the Aragonian line is cheaper (1 p. 90, 1 p. 50, 95 c.).

Railway Restaurant, very fair. — *Fonda de Ramona*, near the station, tolerable. Coffee may be had at the *Casino*, opposite the *Glorieta*. — The *Conserje del Castillo* lives at Plaza de San Salvador 7 (Pl. F, 3; 1-1½ p.), the *Conserje del Teatro* almost opposite the Theatre. — A flying visit of 2-3 hrs. is enough for a superficial glance at the sights.

Sagunto, a small town with 7100 inhab., lies on the right bank of the *Palancia* and at the foot of a S.E. spur (558 ft.) of the *Peñas de Pajarito*, which projects into the coast-plain of Valencia and rises precipitously on three of its sides. The walls and towers that skirt the slope and crown the ridge mark the site of the ancient *Saguntum*, an Iberian town famous for its heroic but unavailing resistance to Hannibal in B.C. 219, before the beginning of the Second Punic War. The walls were strengthened by Marshal Suchet in 1812.

The town is of purely Iberian origin. The sound of the name is the only reason for the idea that it originated in a Greek colony from Zacynthos, with which the Romans made an alliance in B.C. 226 in order to check the spread of the Carthaginian power in Spain. *Hannibal*, the youthful son of Hamilcar and successor of Hasdrubal, recognizing the inevitableness of a second collision between the Romans and the Cartha-

Geogr. Anst. v. Wagner & Debes, Leipzig.

ginians, resolved to take possession of Saguntum (B.C. 219). The attack was launched from the W. side. The Saguntines sallied out again and again and drove back the Carthaginian troops. Hannibal himself was wounded. The assailants plied the battering-ram, and the defendants retorted with the 'phalarica', a formidable missile shod with iron and wrapped in flaming pitch and tow. The Carthaginians finally entered the town by a breach in the walls, but the inhabitants, like the modern Spaniards, showed astonishing obstinacy in street-warfare and at last succeeded in expelling the intruders. The citizens built a new wall behind that which had been destroyed. When this in turn was shattered, they built a third and a fourth wall across the narrow neck of the hill. But since the Romans would not come to their assistance and only sent ambassadors with threatening messages, all this bravery was in vain. In the eighth month of the siege, Hannibal captured the citadel as well as the city. Most of the defenders perished, either in hand-to-hand combat with the invaders or by a voluntary death in the flames of the burning city. The traditional description of the event is based on authoritative contemporary accounts and tallies exactly with the physical features.

In B.C. 214 the Romans recaptured Saguntum, and after the conclusion of peace (B. C. 201) they rebuilt the city. It never regained its former importance, but the remains of its theatre, circus, and other buildings show that the new Roman city was of considerable magnificence. It possessed its own mint, and its celebrated potteries produced the beautiful 'Calices Saguntini'.

To the Moors, who were temporarily driven out by the Cid (p. 29) in 1099, Saguntum was known only as *Murbiter* (*i.e.* 'muri veteres', or old walls), and it continued to bear the name of *Murviedro* down to 1877. Its remains served simply as a quarry. — On Dec. 12th, 1874, Sagunto was the scene of the Pronunziamento of *Marshal Martínez Campos*, by which the Bourbon dynasty was restored in the person of Alfonso XII.

From the railway-station the Calle del Mar (Pl. F, 3) and the Calle Real (Pl. D, 2) lead to the PLAZA DE LA GLORIETA (Pl. C, 2), in which stands a monument to *José Romeu*, a guerilla-leader, who was shot by the French in 1812. Hence we ascend to the left, crossing the Plaza del Mercado (Pl. C, 2), to the PLAZA DE SANTA MARÍA, with the Gothic parish-church of *Santa María* (Pl. C, 2). In front of the N. portal are some stones bearing mediæval inscriptions; the portal itself is adorned with sculpture (p. lvii) and has a bronze-mounted door. The interior contains a gilded high-altar with a mother-of-pearl cross. The windows are of alabaster. — In the courts of two adjoining houses are remains of ancient walls of the Roman period. A couple of ancient columns may be seen in a house on the E. side of the plaza.

We continue to ascend, passing an old tower, and reach the ruins of the ancient ***Theatre** (Pl. C, 3, 4), which lies about halfway up the castle-hill. This is one of the best-preserved Roman monuments of its kind, though it cannot be compared to those of Orange, in Provence, or Pompeii.

Of the stage or *scena* there remain only the foundations, but on the E. side fine vaults of the main entrance and of the wings of the auditorium are still standing. The auditorium (*theatrum* or *cavea*), which is about 165 ft. in diameter, adapts itself, as in almost all ancient theatres, to the natural configuration of the hill. The central section of the concentric tiers of seats is hewn out of the living rock. The seats are divided by three passages (*praecinctiones*) into four sections of 8-10 rows each. The auditorium is moreover divided into wedges (*cunei*) by three flights of steps ascending from the bottom to the top, while there are six additional flights

in the upper portion. The lowest two tiers of seats are wider and lower than the others, and probably served as platforms for the chairs of honour of the senators and magistrates. Other chairs of the same kind were doubtless placed in the semicircular orchestra, in the space occupied by the chorus in Greek theatres. Above the uppermost tier of seats runs a passage, about 10 ft. in width and protected by a parapet about 8 ft. high. Six doors here correspond to the above-mentioned flights of steps and probably served as entrances for the occupants of the upper seats. It is believed that there were formerly other four rows of seats above the corridor, and that the full seating capacity of the theatre was about 8000. Several inscribed stones are immured on the walls of the main entrance. — A fine view is obtained from the theatre, and the glimpse of the cypresses on the Calvario obtained through the vaulted arches to the E. is especially attractive.

The road ascends in windings from the theatre to the castle. It affords fine views of the cactus-clad rocky slopes, the massive town-walls with their buttresses, the theatre, the city, and the valley of the Palancia. We enter the ***Castillo** by the main gate adjoining the *Torre de Diana* (Pl. C, D, 4), and, passing through the *Porta de Mahomet*, to the right, we find ourselves in the *Plaza del Gobernador* (Pl. B, 4), occupying the depression between the E. and W. heights, whence we ascend steeply to the Castillo de San Fernando or de Sagunto, on the highest point of the hill. Fragments of ancient sculptures and inscriptions are incorporated in the walls of the castle, but the foundations alone are of Roman origin. The extensive *View includes the plain of Valencia from Benicasín (p. 283) to the Mongó (p. 305) and the mountains of Alicante; the domes of Valencia are very distinct; to the N.W. is the upper valley of the Palancia (p. 287). The *Torre de San Pedro* (Pl. A, 3), which defends the W. corner of the castle, commands a good survey of the town and its nearer environs. In the *Plaza del Dos de Mayo* is an Arab cistern. — We return to the Plaza del Gobernador, from the S. side of which we look down into the cactus-clad abyss below, and then ascend by a gradual slope to the E. summit, crowned by the ruined *Ciudadela de Saloquia* or *de Almenara* (p. 284). The *View of the coast, town, and sea is superb. The Roman remains in the *Plaza del Eco* (echo; Pl. D, 4) are supposed to be those of a temple. On the S. side are large cisterns, perhaps of Roman origin.

Returning from the castle to the Plaza de Santa María (p. 285), we proceed to the E. through the Calle Mayor (Pl. D, E, 2), in which are the *Casa de Delmé* (Gothic windows) and other old houses. — The church of *San Salvador* (Pl. F, 3) is said to have been originally a Moorish mosque. The nave, which has no aisles, is covered with an open timber ceiling; the choir is vaulted. The sacristan (25-40 c.) lives opposite the W. entrance.

The Roman *Circus* (Pl. C, D, 1), which was about 300 yds. long and 80 yds. wide, lay on the bank of the Palancia. The site is now covered with gardens. At the upper end of the circus, in the stream, are some remains of a Roman bridge (*Puente Antiguo;* Pl. C, 1).

Excursion to Segorbe, 20 M., railway in 1¼ hr. (fares 2 p. 30, 1 p. 85, 1 p. 15 c.), see p. 199.

VALENCIA

1:8750

0 100 200 300 Metros

Geograph. Anstalt von Wagner & Debes, Leipzig.

Segorbe (*Fonda de la Paz*), a town of 7000 inhab., finely situated between two castle-crowned hills, on the right bank of the *Palancia*, sprang, according to unbroken mediæval tradition, from the ancient *Segobriga*, which played an important part in the struggle of Viriathus with the Romans (B.C. 149-139); but no authoritative investigation of the exact site of that town has yet been made. In any case the three Doric columns at the *Palacio del Duque de Medinaceli* date from the Roman period. The *Cathedral* contains a high-altar-piece of the 16th cent. (p. lxxix). In the church of *San Martin de las Monjas* are a painting of Christ in Hades by Ribalta (p. lxxix) and the monument of Pedro de Casanova, founder of the adjoining Augustine nunnery. To the S.W. of the town, on a steep promontory, is the *Glorieta*. To the N. we see the *Pico de la Rapita* (3625 ft.), to the S. the *Sierra de la Cueva Santa*. The latter is named from a cave which is visited by thousands of devotees at the beginning of October. A fine promenade leads from the Puerta de Valencia to a bridge crossing a 'barranco'. Walks may be taken also to the *Fuente de la Esperanza* and to the paper-mills of the Carthusian convent of *Val de Cristo*.

Beyond Sagunto the train enters the coast-plain of Valencia, which consists, wherever the water penetrates, of blooming huertas. — 105½ M. *Puzol* has a few palms; its walls and towers are of the same reddish hue as the soil they stand on. — 107½ M. *Puig*, dominated by a ruined castle. The large building with the four corner-turrets is an old Carthusian convent. To the right is the *Monte Negro*. — 110 M. *Albuixech*, with its wheat-fields, orange-groves, and palms. — The shining dark-blue domes of Valencia at last appear in the distance. The line approaches the sea, on which, to the left, are Cabañal and Grao (p. 299). 116 M. *Cabañal*. To the right stands the old Hieronymite convent of *San Miguel de los Reyes*, founded in 1541 and now a prison. We cross the *Turia* by a lofty iron bridge.

119 M. *Valencia*, see below.

32. Valencia.

Railway Stations. 1. *Estación del Norte* (Pl. G, 6; restaurant, poor), to the S.E. of the city, for the trains to Tortosa (Barcelona), Grao, Carcagente, and La Encina (Madrid, Alicante), and for the branch-line to Utiel (p. 300). 2. *Estación Central* (Pl. C, D, 1), Calle Orilla del Río, for the narrow-gauge railways to Rafelbuñol, Bétera (p. 300), Paterna, and Liria. 3. *Estación de Aragón* (Pl. A, 7), Calle de Cuarte, for the narrow-gauge railway to Liria viâ Manises (p. 299). 4. *Estación del Ferrocarril Central de Aragón*, on the Camino del Grao (San Juan de Ribera), for the line to Sagunto, Segorbe, and Calatayud (see above and p. 199). 5. *Estación de Turis*, on the Camino del Cementerio, for the narrow-gauge line to Torrente and Alberique. — *Cabs* (tariff, see p. 288) and the *Omnibuses* of the more important hotels meet the trains at the chief stations. The hotel-omnibuses will only take luggage under 66 lbs. in weight; heavier trunks are brought to the hotel by porters (1 p. or more). — Examination by the officers of the 'octroi', see p. xiii.

Arrival by Sea. All Spanish coast-steamers touch at Valencia; these usually pass once a week in each direction. The steamers anchor in the harbour of Grao (p. 299). Boat from or to the steamer for each pers. and each large article of luggage 50 c. (comp. p. xxii). Grao is connected with Valencia by railway and steam-tramway; cab-tariff, see p. 288. — AGENCIES: *Compañia Valenciana de Navegación*, Calle Peris Valero 3, and Contramuelle 7, Grao; *Ibarra & Co.*, Viuda é Hijos de Nogués, Plaza del

Príncipe Alfonso 16, and Muelle 6, Grao; *Vapores Asturianos* and *Compañía Sevillana*, J. B. Basterrechea, Calle del Mar 100; *Compañía Vinuesa* and *Espalín & Co.*, F. & M. Perera, Calle Avellanas 26. The steamers of the Hungarian *Adria Co.* (agent in Valencia: B. Ries, Calle Pascual y Genís 27; in Grao: J. B. López, Muelle 2) ply once a week to Marseilles and Genoa.

Hotels (comp. p. xxiv). *Grand-Hôtel, Calle San Vicente 2-14 (Pl. E, F, 4, 5); Gr. Hot. Continental (Pl. a; F, 5), Bajada de San Francisco; Gr. Hot. de España, Plaza Emilio Castelar 12 (Pl. F, 5), good cuisine; Gr. Hot. Oriente, Calle San Vicente 84; Hot. de París (Pl. b; F, 3), Calle del Mar 52, good, pens. 9-10 p. without B.; Hot. de Roma (Pl. c; F, 4), Plaza de Villarrasa 5, good cuisine, pens. 10 p.; Hot. Inglés, Pasage de la Ripalda, pens. 8-12 p., quite Spanish; Hot. Cuatro Naciones, Calle Lauria 6, pens. from 7 p.; Fonda de Europa, Calle de Ribera 2. — *Casas de Huéspedes:* La Madrileña, Calle de Lauria 4, opposite the Estación del Norte; Oriental, Pascual & Genis 7.

Cafés (comp. p. xxvii). *León de Oro*, Plaza de Benlliure 6; *Café del Siglo*, Plaza de la Reina 2; *Café Munich*, Calle de la Paz 2, near the Plaza de la Reina (Bavarian beer); *Café de la Habana*, Calle de Sorolla 36. — **Confectioner:** *Burriel*, Plaza de la Reina 1.

Cabs *(Coches de Plaza):* per drive *(carrera)* 1¼, for the 1st hr. *(la primera hora)* 1¾, each addit. hr. 1¼, per day 12½ p.; with two horses 2, 2½, 2, 20 p. — There is but a small number of these superior cabs, and the ordinary conveyance of Valencia is the *Tartana*, a two-wheeled vehicle, with seats facing each other as in a waggonette and entered from behind. The driver sits on a small board attached to one of the shafts. The name is taken from a variety of small sailing-boat well-known on the Mediterranean (comp. the double meaning of the New England *barge*). Fare 1, for the 1st hr. 1½, each addit. hr. 1, per day 7½ p. — In all cases the above tariff includes Grao, and the rate per hour *(por hora)* includes all places within ½ hr. of the town. In drives to the railway-station the above fares cover 1-2 pers. and one article of luggage; each additional article 25-50 c., according to size.

Tramways *(Tranvías;* soon to be all electric; fares 5-10 c.). 1. From the *Glorieta* (Pl. G, H, 3) to the neighbourhood of the Mercado (p. 297), and then past the cathedral to the *Torres de Serranos* (Pl. C, D, 2). — 2. From the *Plaza de Toros* (Pl. H, 7, 6), viâ the Calle Pi y Margall and the Mercado, to the *Torres de Cuarte* (Pl. B, 5). — 3. From the *Plaza de Tetuán* (Pl. G, 2) to the *Estación de Aragón* (Pl. A, 7). — 4. *Línea de Circunvalación*, running round the town on the line of the former fortifications. — 5. From the *Plaza de San Agustín* (Pl. F, 7) to the *Estación de Turis*. — For *Grao*, and other places in the environs, see pp. 299, 300.

Post Office *(Correo)*, Plaza del Palau, cor. of the Calle Trinquete de Caballeros (Pl. F, 3), open for poste restante letters 9-3, for the transmission of registered letters to foreign countries 7-1 and 4-5. — **Telegraph Office,** Calle Trinquete de Caballeros 15 (Pl. F, 3).

British Vice-Consul, *E. R. Harker*. — **American Consul,** *C. S. Winans;* vice-consul, *J. L. Byrne*. — **Lloyd's Agent,** *V. W. MacAndrew* (Mac Andrews & Co.), Calle de la Paz.

Baths *(Baños). Baños de Pizarro*, Calle de Pizarro; *Las Termas*, Calle de Pelayo 37 and Calle Bailén 38, to the S. of the Estación del Norte. — *Sea Baths*, p. 299.

Physicians. *Dr. Francisco Torrens*, Plaza del Mercado 73; *Dr. Calvo*, Plaza del Mercado 72. — *Farmacia de San Martín*, Calle de San Vicente 22.

Bank. *Crédit Lyonnais*, Calle San Vicente 27. — **Money Changers.** *Pellicer*, Bajada San Francisco 22; *Viuda de Salano*, Plaza Santa Catalina.

Booksellers. *Pascual Aguilar*, Calle de Caballeros 1; *Ramón Ortega*, Bajada de San Francisco 11.

Shops (comp. p. xxviii). The best are in the Calle de San Vicente, the Calle de Zaragoza, the Plaza de la Reina, and the Calle de San Fernando. — Fans *(Palmitos)*, a Valencian speciality: *Luis Colomina*, Calle de Zaragoza 4. — Mantas Valencianas, at several shops in the Calle de San Fernando, to the E. of the Mercado. — Gloves, *Viuda de Campo*, Calle de San Vicente 5. —

SILVER WARES (excellent), in the shops in the Platería. — ALBACETE KNIVES AND DAGGERS (p. 309), Calle de los Hierros de la Lonja.

Theatres (comp. p. xxx). *Teatro Principal* (Pl. G, 5), Calle de Sorolla 25; *Teatro de Apolo* (Pl. G, 5), Calle Don Juan de Austria; *Teatro de la Princesa* (Pl. C, 4, 5), Calle del Rey Don Jaime, for light comedy, zarzuelas, etc. — **Bull Ring** (*Plaza de Toros;* Pl. G, H, 6, 7), Calle de Játiba, with room for 17,000 spectators.

Festivals. Interesting processions take place on *El Dia de San Vicente Ferrer* (April 20th; p. 297), the tutelar of the city, and on the *Festival of Corpus Christi.* — A singular ceremony is performed every *Friday* at 10 a.m. in the church of Corpus Christi (p. 291). — The *Juegos Florales* ('floral games'), held in the Teatro Principal in July during the Feria, consist of poetic competitions for prizes presented by the society *Lo Rat Penat* ('hat', the cognizance of Valencia). — On *Nov. 11th* and *Nov. 25th* the Albufera (p. 299) is much visited for the free shooting allowed on these days.

Principal Sights (1-2 days). Walk through the *Calle de San Vicente* and the *Calle de Zaragoza* to the *Cathedral* (p. 292). Ascent of the *Miguelete* (p. 294). Visits to the *Audiencia* (p. 294), the *Museum* (p. 295), and the *Torres de Serranos* (p. 296). From the Torres by tramway to the *Mercado* (p. 297) and *Lonja* (p. 298). On the second day, afternoon excursion to *Sagunto* (p. 284).

Valencia, once the capital of the kingdom and now of the province of the same name and the seat of an archbishop and a university, lies $2^1/_2$ M. from the sea, in the fertile *Huerta de Valencia*, on the right bank of the *Turia* or *Guadalaviar* (Arab. Wâd-al-abyad, or 'white river'). Pop. 154,119. The views it commands of the mountains to the W. (12 M. off), the acropolis of Sagunto to the N., and the Mongó and Alicante Mts. to the S.E., are not particularly striking, and the sea is not visible except from the tops of towers. Nevertheless the city presents a cheerful and picturesque aspect, with the blue, white, and gold azulejo-domes of its churches and its narrow and bustling streets, overspread by the clear sky of the S.; and it is easy to understand the ancient saying '*coelum hic cecidisse putes*' ('you would take it for a piece of heaven upon earth'). None of the larger towns of Spain, except, perhaps, Alicante and Cadiz, produce so Oriental an effect as Valencia, the *Medina-bû-tarab* ('city of joy') of the Arabs, who, according to the Spanish ballad, bewailed the approach of the Cid:

Cuanto mas la vee hermosa	The more beautiful it appears,
Mas le crece su pesar . . .	The greater is the sorrow . . .
O Valencia, O Valencia,	Oh Valencia, Oh Valencia,
Dios te quiera remediar!	May God give thee succour!

The CLIMATE of Valencia (comp. p. 280) is singularly mild and very dry. The *Levantero*, or E. wind, alone brings rain; the *Poniente*, or W. wind, descending from the Castilian plateau, is hot in summer and cold in winter, but always dry. The *Solano*, or S. wind, generally brings great heat and is charged with the malarious exhalations of the rice-marshes of the Albufera. — The drinking-water of Valencia is the water of the Turia filtrated, and should be avoided.

History. *Valentia*, which lay in the territory of the *Edetani*, first appears in history in B.C. 138, at the end of the war with Viriathus, when *Decimus Junius Brutus*, the Roman consul, settled the captive Lusitanians here and invested the town with the *jus latinum*. Later Valentia espoused the cause of Sertorius, and it was therefore taken and partly destroyed

by Pompey in B.C. 75. It revived under Augustus, but no Roman work is extant except a few remains of the walls and gates. The Visigoths captured the town in 413 A.D., and the Moors in 714. On the disruption of the Caliphate of Cordova, the *Viceroy 'Abd-al-'Aziz Abu-'l-Hasan* here founded the dynasty of the Amerides (1021) and made Valencia the capital of an independent kingdom which stretched along the coast from Almería to the Ebro. This kingdom fell into the hands of the *Almoravides* (p. 333) in 1092, but soon after (1094) Valencia was taken, partly through treachery, by the Christians under the *Cid* (p. 29). After the death of this famous leader (1099) his wife *Ximena* tried to defend the city, now known as *Valencia del Cid*, but was soon forced to abandon it. The story of how she placed the dead body of her husband on his famous war-horse Babieça and so passed safely through the ranks of the terrified Moors is a favourite one with the Spanish ballad-writers. *Mohammed Ibn Sa'id* or *Ibn Mardanish* (1146-72) established here another Moorish kingdom, which also embraced Murcia, Almería, and Jaén, and successfully maintained his independence against the Almohades. After his death Alfonso II. of Aragón exacted tribute from Valencia, but it was not finally conquered by the Christians till 1238, when *Jaime I. of Aragón* entered the city in triumph on Sept. 28th, the eve of the festival of St. Michael. Under the 'Catholic Kings' Valencia was annexed to Castile and was ruled by a viceroy *(virrey)* and in 1502 its *University* was confirmed by a bull of Pope Alexander VI. (Borgia). Its espousal of the cause of the Hapsburgs in the War of the Spanish Succession led to the abolition of its fueros (p. 4). In the War of Independence Valencia was taken by Suchet in 1812. Here *Queen Christina* signed her abdication on Oct. 12th, 1840. — For some years past the trade of Valencia has been steadily improving, and the once famous silk-manufacture has begun to revive. The chief exports are wine, raisins, oil, rice, and oranges. The city has also recently regained its former importance as one of the headquarters of Spanish painting. — The first printing-press in Spain is said to have been set up at Valencia in 1474.

Valencia plays a somewhat prominent part in the romance of 'Gil Blas', and the estate of *Lirias*, presented to that hero by the Leyvas, is described as near the Guadalaviar and about 4 hrs.' journey from Valencia (comp. Map).

The kernel of the old town is formed by the cathedral, which stands at the junction of three of the most ancient quarters: the *Cuartel del Mercado*, *C. del Mar*, and *C. de Serranos*. The *C. de San Vicente*, to the S.W., is another old district. A few of the streets are fairly straight and wide, but most of them are narrow, dark, and irregular. The city-walls, erected in 1356 and celebrated under their Moorish name of *Tapia* (p. xlii), were removed in 1871, and two gates (pp. 296, 298) alone remain to tell the tale. On their site has been laid out a series of wide encircling boulevards.

In front of the *Estación del Norte* (Pl. G, 6), on the site of the former Convent of San Francisco, lies a spacious square embellished with flower-beds, known as the Parque de Emilio Castelar (Pl. F, G, 5, 6). At its N. end lies the Plaza de Emilio Castelar, with a bronze statue of the painter *Jusepe Ribera*, by Mariano Benlliure (1888). — The busy Bajada de San Francisco leads hence to the N.W. to the —

Calle de San Vicente, one of the chief streets of the city, the N. part of which is enlivened by a considerable traffic. The open shops on the groundfloor, with their bright-coloured cloths and carpets, are picturesque and Oriental-looking. The Calle de San Fernando (Pl. E, 4) leads to the W. to the Mercado (p. 297), and other streets

to the Plaza del Cid (p. 292). The Calle de San Vicente ends at the Plaza de la Reina (p. 292).

In the quarter to the N.E. of the Calle de San Vicente stands the church of *San Martín* (Pl. E, F, 4), originally a Gothic structure of 1400, but now entirely modernized. Over the portal is a bronze equestrian statue of St. Martin (1495). — The narrow Calle Abadía de San Martín leads to the attractive PLAZA DE VILLARRASA (Pl. F, 4), on the S. side of which (No. 18), at the corner of the Calle María de Molina, stands the remarkable *Palacio del Marqués de Dos Aguas*, a building of the 18th cent., with a rococo portal by *Vergara*, fantastically adorned with figures.

We now proceed to the S., through the Calle María de Molina, to the church of **San Andrés** (Pl. F, 4), originally a mosque, restored in the 13th cent., and modernized in 1610. The interior contains good pictures by *Vicente Joanes Macip* ('Virgen de la Leche'), *P. Orrente*, *Ribalta*, *Vergara*, and other Valencian masters. — The Calle de Rubiols leads hence to the E. to the PLAZA DEL COLEGIO DEL PATRIARCA (Pl. F, G, 4), on the N. side of which, at the corner of the Calle de la Nave, stands the —

Colegio del Patriarca (ladies not admitted), a Renaissance edifice erected in 1586-1605 for Juan de Ribera, Archbishop and Viceroy of Valencia. The architect was *Antonio del Rey*, but the plans are said to have been furnished by *Herrera*. In the middle of the large arcaded court is a seated marble figure of the founder of the Colegio, by M. Benlliure (1896). To the right of the entrance is the *Capilla de la Purísima Concepción*, containing early-Flemish tapestry and pictures by Ribalta (badly lighted). On the first floor are the *Archives*, the *Library*, and the *Dwelling of the Rector*, the last containing some good works by Rogier van der Weyden, Dierick Bouts (p. lxxii), Macip, Theotocópuli, and Morales (shown after 3 p.m. on personal introduction). — The W. angle of the building is occupied by the **Iglesia del Corpus Christi** (open till 10.30 a.m.; ladies admitted only without hats), the dome of which is decorated with frescoes by *Juan Bautista Novara*, representing the legend of St. Vincent Ferrer (p. 297). A dark chapel to the left enshrines a painting by *Ribalta*, representing the appearance of Christ and Saints to St. Vincent on his sick-bed. In the transept is the tomb of *Archbp. Juan de Ribera* (see above), canonized in 1797. By the high-altar are a *Last Supper and a Holy Family by *Ribalta*. The lateral chapels and transept are decorated with large frescoes.

The **Miserere* celebrated at the high-altar at 10 a.m. on Frid. is a singular and most impressive ceremony, at which all present must kneel; ladies are not allowed to attend unless dressed in black and wearing a mantilla. Ribalta's Last Supper is lowered by machinery, and its place is taken by a series of curtains of different colonrs. When the last black curtain is suddenly withdrawn as by an invisible hand, we see a figure of the Dying Savionr on the Cross. The incense-blackened wooden crucifix, presented by the fonnder of the Colegio and church, passes for a masterpiece of Italian art, but cannot be more closely examined without the permission of the Rector (apply to the sacristan).

Opposite the Colegio stands the **University** (Pl. G, 4; comp. p. 290), restored at the beginning of the 19th century. It includes faculties of philosophy, law, natural science, and medicine and has over 1700 students. In the court is a statue of *Juan Luis de Vives*, a philosopher and scholar who was born at Valencia in 1492 and died at Bruges in 1540; it is by José Aixa and was erected in 1880. The library (open daily, 9-1) contains 60,000 vols., including 'Tirante el Blanco' and many others of the romances of chivalry mentioned in 'Don Quixote'. It also possesses fine old editions of the classics and MSS. from convents. — The Calle de la Nave leads hence to the N.E. to the Plaza del Príncipe Alfonso and the Glorieta (see p. 297).

Through the broad Calle de Comedias we proceed to the N. to the small Plaza de la Congregación (Pl. F, 3), in which is the church of *Santo Tomás*. At the beginning of the Calle Trinquete de Caballeros stands the 13th cent. church of *San Juan del Hospital*, containing a wooden urn in which are preserved the remains of Constance, natural daughter of Emp. Frederick II. and empress of Nicæa, who died at Valencia in 1313. — From the Plaza de la Congregación we may return to the S.W. to the Plaza de la Reina through the Calle del Mar (Pl. E, F, 3, 4), another of the chief thoroughfares of Valencia.

The Calle de San Vicente and the Calle del Mar meet at the triangular Plaza de la Reina (Pl. E, 4), surrounded by fine buildings, with elegant shops and the Café del Siglo (p. 288).

On the W. it is adjoined by the narrow Plaza de Santa Catalina (Pl. E, 4), with the church of *Santa Catalina*, dating from 1688, which has a hexagonal tower and tile-mosaic on the façade. The interior is decorated with white paint and gilding. Hence we may go to the S.W., via the round *Plaza del Cid* or the *Plaza de Yerbas* (pottery market in the morning), to the Mercado (p. 297).

We now turn to the N. into the Calle de Zaragoza (Pl. E, 4, 3), a street with numerous shops. With the Miguelete, or tower of the cathedral, rising at its N. end, this affords one of the most quaint and characteristic street-views in Valencia.

The Gothic ***Cathedral** (Pl. E, 3), known as *La Seo*, is supposed to occupy the site of a temple of Diana, which was succeeded in turn by a Christian church and a Moorish mosque. According to an inscription the present building, which is dedicated to the Virgin, was founded in 1262 and finished by *Pedro Compte* (?) in 1482. The ground-plan shows a nave and aisles, a transept, and a pentagonal capilla mayor with ambulatory and radiating chapels. The E. end, the S. transept, with its round-arched portal *(Puerta del Palau)* and lancet-windows, and part of the sacristy date from the 13th century. The N. transept, with the sculptured *Puerta de los Apóstoles* (p. lvii) and its rose-windows, and the airy octagonal **Cimborio* over the crossing, with its large and beautiful traceried windows, were erected after 1350, and the last was, perhaps, not

finished till 1404. In 1381-1418 was erected the Gothic bell-tower to the left of the façade, which is known as *El Miguelete* (Valencian, *El Micalete*); it is said to be an imitation of the cathedral-tower at Lérida (p. 252) and to be due to a foreign architect, *Juan Franck*. The *Puerta del Miguelete*, the main entrance with its bronze-bound doors, facing the Calle de Zaragoza, dates from the 18th century.

The Interior is most conveniently visited after 10 a.m. (50·75 c. to the sacristan who shows the sacristy and chapter-houses). The church, which is 320 ft. long and 200 ft. wide (across the transepts), was sadly defaced in 1760 by a coating of plaster of Paris in the Renaissance style. To the right, adjoining the main entrance, is a Baptism of Christ, by *Vic. Joanes Macip* (p. lxxix). In the corner, at the beginning of the N. aisle, is the entrance to the Miguelete (p. 294), and in the opposite corner is that of the old Sala Capitular (see below).

Left Aisle. On the wall between the Capilla de San Luis and the Capilla de San Vicente Ferrer (2nd and 3rd chapels) is a good painting of the 16th cent., representing a canonized bishop with two angels and the pious founders. The Capilla de la Purísima Concepción (the fourth) contains four panels of the same period with scenes from the legend of St. Maurus.

Right Aisle. The Capilla de San Pedro (the first), now used as a parish-church, contains a replica of *Vic. Joanes Macip's* picture of the Saviour (p. 295) and Peter receiving the keys, by *Ondara*. — To the left, in the Cap. de San Francisco de Borja (2nd), is a painting by *Goya*, referring to the admission of the saint to the order of the Jesuits. — The Cap. de Santo Tomás de Villanueva (4th) contains four paintings of the 15th century.

The *Trascoro*, at the S. end of the Renaissance Coro, is adorned with 12 alabaster reliefs from the Old and New Testaments, dating from 1466 (comp. p. lix). The sillería is elaborately carved.

The High Altar, dating from late in the 15th cent., was modernized in 1862. The fine Winged pictures of scenes from the life of Christ and the history of the Virgin were executed in 1506 by *Ferrando de Llanos* and *Ferrando de Almedina* (p. lxxviii). The panel with the Death of the Virgin breathes the influence of Leonardo da Vinci. The painted doors behind the altar are noteworthy. On an adjacent pillar hang the spurs and bridle of Jaime I. of Aragón.

Right Transept. Near the door are the Martyrdom of St. Serapion and the Martyrdom of St. Vincent Ferrer, two paintings by *José Vergara*.

Ambulatory. The dark Capilla de la Virgen del Puig (2nd), with its alabaster windows, contains a painting of the Virgin and Child (16th cent.). — Beside the Capilla de San Antonio Abad (the last) is an Ecce Homo, probably by *Ribalta*.

The Sacristy contains copies of paintings by Seb. del Piombo and Murillo, the ivory *Crucifix* of St. Francis of Sales, a valuable *Terno* (set of chasuble and two dalmatics, worn by the three celebrants), and some fine *Altar Frontals* of the 15th century. — The adjoining Sala Capitular Moderna (built in 1482) contains a good Madonna in prayer by *Sassoferrato*, a Holy Family and a Last Supper by *Vic. Joanes Macip*, and a Flemish winged picture, with the Crucifixion, Descent from the Cross, and Resurrection. Behind is the Relicario, in which is preserved a magnificent *Santo Calix* (chalice) from the convent of San Juan de la Peña (p. 192), consisting of an antique brown sardonyx, about 4 inches across and richly adorned with pearls and rubies. The base is also of sardonyx. A special festival is held on Aug. 31st in honour of this relic, which was probably made in the 15th century.

The Sala Capitular Antigua (entr., see above), built in 1358, has been partly modernized but still retains its old Gothic groining, which resembles a star or a sun with its planets. In the trascoro is a Statue of Christ, by *Alonso Cano*. The cartoon by *López*, representing the expulsion of the Moors, was originally used as a transparency. On the wall hangs a chain which the Catalans carried off from Marseilles.

The ***Miguelete,** or bell-tower, is ascended by a steep winding staircase of 207 steps (entr., see p. 293; open 8-12 and 2-5; fee to the keeper 25 c.). It was originally meant to be much higher than it is; the present height (152 ft.) is equal to its circumference, each of its eight sides being about 19 ft. wide. The rich belfry contains the *Miguelete*, a bell first hung on the feast of St. Michael (p. 290), the strokes of which, as in the case of the bell in the Torre de Vela at Granada, regulate the irrigation of the Huerta. The bell is struck on the outside by a hammer, and the clapper is not used.

The *View from the platform below the belfry-stage is wide and comprehensive. It is said that the Cid, the morning after his capture of Valencia, brought his wife and daughters to the top of the Moorish tower on this site, to show them the earthly paradise he had won. We overlook the entire *Huerta* from the mountains of Benicasín (p. 283) and the castle hill of Sagunto (p. 281) to the mountains of Alicante. Immediately to the S. lies the Albufera (p. 299). Prominent to the N. are the mountains near Segorbe (p. 287), to the W. those of Chiva and Requena, the *Despoblado de las Cabrillas* and the *Sierra Martes;* the *Mongó* (p. 305) is conspicuous to the S.E. The streets of the town lie below us like open trenches. Above the flat-roofed houses rise the beautiful tiled domes. The steeple of *Santa Catalina* (p. 292), the *Torres de Serranos* (p. 296), the *Torres de Cuarte* (p. 298), and the *Bull Ring* are seen to special advantage. An admirable bird's-eye view is obtained of the roofs, domes, and noble lantern of the cathedral.

From the N. side of the cathedral a lofty stone bridge leads across the Plaza Almoina (Pl. E, 3) to the **Capilla de Nuestra Señora de los Desamparados,** a dark oval structure, modernized in the 17th cent. and adorned (vaulting) with unimportant frescoes by *Palomino.* Over the high-altar are the much revered *Sagrada Imagen,* a carved figure of the Virgin (1410), and a picture by *Vic. Joanes Macip,* representing the Virgin distributing gifts to the foundlings (desamparados) of a brotherhood.

To the N.E. of the cathedral and also connected with it, as well as with the above-named Capilla, by stone arches, is the Palacio Arzobispal (Pl. E, 3), with its fine patio, in which is a marble statue of Santo Tomás de Villanueva.

The **Tribunal de Aguas** or *de los Acequieros* holds its meetings every Thurs., at 11.30 a.m., in the Plaza de la Constitución (Pl. E, 3), in front of the Puerta de los Apóstoles (p. 292).

The members of this 'Water Tribunal' are peasants and elect their own president or *Regidor de Justicia.* The proceedings are all verbal and cost the parties nothing. As soon as the litigants and the witnesses have been heard, the tribunal discusses the case in public and pronounces its decision. The condemned receives no water for his field, until he has satisfied the court through the *Celadores* or overseers. — This tribunal dates from the Moorish period and has retained its primitive simplicity and honesty through all the political changes that have taken place. Even the day of meeting is unchanged, Thursday having been the market-day *(sukh)* of the Moors.

In the middle of the Plaza de la Constitución is a tasteful fountain. A charming little *Garden* on its W. side invites to repose. — Beyond this garden rises the ***Audiencia** (Pl. D, 3; adm. on application to the porter, to the right; fee ½-1 p.), formerly the

Palacio de la Diputación, or chamber of deputies, of the kingdom of Valencia. It is an imposing Renaissance structure of the 16th cent., with a lofty façade turned towards the Calle de Caballeros.

After visiting the SECRETARÍA, with its coffered and gilded ceiling, we ascend a flight of steps to the *SALÓN DE CORTES, or old chamber of the deputies, which has a magnificent artesonado ceiling (21 coffers) and a gallery with carved columns and corbels. The lower part of the wall is lined with azulejos. The large paintings, executed *al fresco* by *Cristóbal Zariñena* and *Peralta* and afterwards varnished, represent the Presidents of the Cortes (N. wall), Ecclesiastical Dignitaries (W. wall), and the Nobleza Militar (E. wall). The smaller paintings show the deputies elected by the pueblos in 1593 and the viceroy (to the left, in scarlet; 1592). The first figure to the left in the painting in the S.E. corner of the room is said to be Zariñena himself. According to an inscription on the third column of the gallery to the left, the wood-carvings were finished in 1561. — The LIBRARY contains interesting MSS. and a few works by *Zurbarán*.

From the Audiencia we proceed to the W., through the Calle de Caballeros, to the church of SAN BARTOLOMÉ (Pl. D, 3), which was erected in 1239 on the site of the pre-Moresque *Capilla del Santo Sepulcro*. It was rebuilt in 1666 and has a handsome baroque bell-tower. To the N.W. of this church lies the busy CALLE DE SERRANOS (Pl. C, D, 3, 2), at the end of which, near the Torres de Serranos (p. 296), the Calle de Roteros diverges to the left, leading past the church of *Santa Cruz* to the —

***Museo Provincial de Pinturas** (Pl. B, 2). The museum occupies the former *Convento del Carmen*, and is entered by the second large door, inscribed *Escuela General de Bellas Artes* (sometimes also by the small door between the two large ones). It is open for a fee of 50 c. on week-days, 9-4 (Mon. 1-4), and free on Sun., 10-2 (June-Sept. 8-12). There is no catalogue. — Besides a few modern pictures and a small archæological collection, the museum contains about 1500 older paintings, chiefly from suppressed convents and affording a comprehensive survey of the Valencian School (comp. pp. lxviii-lxxx).

The WEST CLOISTER contains plaster casts. — To the right is the — EAST CLOISTER, entirely remodelled in 1890. The corridors contain insignificant pictures. — The central part has been converted into a ROOM, lighted from the roof and containing the masterpieces of the School of Valencia. We begin with the E. wall, to the left. *Vicente Joanes Macip*, 678. Marriage of St. Agnes; 599. Ecce Homo; no number, The Saviour; 626. Assumption, distinguished for the vigour of its colouring. No number, *Zariñena* (1545-1600), SS. James and Paul; no number, *V. J. Macip*, SS. Vincent Ferrer and Vincent the Martyr, with God the Father above; 518. *Francisco Ribalta*, St. Francis embracing the crucified Saviour; no number (above the door), *Franc. Ribalta*, Virgin and Child enthroned; 515. *Zariñena*, St. John the Evangelist and the two Maries; no numbers, *Jac. Jer. Espinosa*, Martyrs, Holy Family, Christ appearing to St. Peter Nolasco, Death of St. Louis Beltran; *F. Ribalta*, 646. St. Paul, 655. St. Peter, 699. St. Bruno; 617. *Juan Ribalta*, Crucifixion (1615). — West wall: 688. *Franc. Ribalta*, John the Baptist. *Ribera*, 655. St. Theresa; 602. St. Jerome; *689. Martyrdom of St. Sebastian. *Franc. Ribalta*, no number, Crucifixion; 611. Coronation of the Virgin; 702. Last Supper. *Espinosa*, 146. St. Louis of Toulouse; 587. Portrait of Jerónimo Mos; 150. Mass of St. Peter Nolasco; 606. Communion of the Magdalen. 679, 330, 669, 661. *Esteban March*, Battle-scenes; 790. *Vicente López*, Portrait of Vicente Blasco.

The EAST ROOM (left) contains older pictnres (14-15th cent.). No number, *Style of Fra Angelico*, Large altar-piece with scenes from the life of Christ; *Unknown Spanish Master of the 15th Cent.* (p. lxxii), Four panels with the Doubting Thomas, the Miraculous Draught of Fishes, the Resurrection, and the Risen Christ appearing to the Virgin; Altar-piece with the Crucifixion and the Seven Sacraments, on the wings, Conversion of St. Paul and Baptism of Christ. — WEST ROOM (right). *Damián Forment*, Large retablo with carvings and scenes from the life of the Madonna; 639. *Mabuse* (?), Adoration of the Child; 657. *Unknown Flemish Master* (1500), Holy Family; no number, *Pinturicchio*, Virgin and Child, with the pious donor, Card. Rodrigo Borja (p. 301); *Hieronymus Bosch ('El Bosco')*, Crown of Thorns, Scorging of Christ, Christ on the Mt. of Olives (copies); *Spanish Master of the 15th Cent.*, Altar of St. Thecla.

SOUTH-EAST CORNER ROOM *(Angulo I):* Unimportant Flemish works of the 17th cent. and portraits by *Ribalta* and *Claudio Coello*. — NORTH-EAST CORNER ROOM *(Angulo II): V. J. Macip*, *521. The Saviour, 612. Last Supper; works by *Zariñena* and others. — NORTH-WEST CORNER ROOM *(Angulo III):* Four excellent portraits by *Francisco Goya*, the best being *260. Bayeu, the painter, Goya's brother-in-law (1786). The others represent Doña Francisca Candado, Esteve the engraver, and a man in a violet coat (Mariano Ferrer). 674. Copy of Velázquez's portrait of himself. Works by *Pedro Orrente*. — SOUTH-WEST CORNER ROOM *(Angulo IV):* Madonnas and Holy Families by *Italian Masters of the 16th Cent.* (p. lxxviii). — The adjoining SALÓN DE JUNTAS, the council-room of the Academy, with portraits of eminent natives of Valencia, is usnally closed. — We return to the vestibule of the cloisters and pass to the right into the —

ROOM OF MODERN PICTURES (frequent changes). *Salvador Abril*, On the open sea; *Franc. Amérigo*, Sack of Rome in 1527; *José Benlliure*, *The Vision of the Colosseum, representing a ghostly procession of all the Christian martyrs, marshalled by St. Almachius (d. 404), the last of their number; *Francisco Domingo*, The last day of Sagunto (p. 285), St. Thecla, St. Marianus; *Fenollera*, Conspirators of Valencia in presence of Cardinal Adriano (1519); *Man. Ferrán*, Apotheosis of Don Quixote; *Bern. Ferrándiz*, Tribnnal of the Waters (p. 294); *Isid. Garnelo*, St. Vincent Ferrer prophesying to the young Alfonso Borja (p. 301); *J. Pinazo*, Death of Jaime I. of Aragón, Landing of the captive Francis I. of France at Valencia, Daughters of the Cid. Also, numerous portraits; some sculptures; Roman antiquities; and a relief of the Roman theatre at Sagunto in 1808.

Adjacent, to the left, is the ARCHÆOLOGICAL COLLECTION. Architectural fragments; alabaster figure of Hugo de Moncada, from the former Convento del Remedio (16th cent.); statue of Miguel Amador (17th cent.); alabaster statue of St. Vincent the Martyr, from the Monasterio de la Roqueta (15th cent.); early-Christian sarcophagus from the Convent of Santo Domingo (5th cent.); cannon (15th cent.), cannon balls, and anchor found at Grao.

The COLLECTION OF ENGRAVINGS *(Grabados)*, on the first floor, also includes drawings by *V. J. Macip*, *Ribalta*, *Berruguete*, and *Goya*.

The ***Torres de Serranos** (Pl. C, D, 2), the old N. gate of the city, built in the second half of the 14th cent. on Roman foundations and recently restored and freed from disfiguring additions, are interesting examples of mediæval fortifications. They are best seen from the *Puente de Serranos*, spanning the broad bed of the Turia (usually dry), or the pretty paseo of the same name.

Two massive crenellated towers flank a central structnre, the beantiful Gothic tracery of which is admirable. The towers are rectangular in plan, but the edges of their river-faces have been chamfered off so as to make a triangle. About two-thirds of the way up a watchman's gallery, supported on corbels, is carried round the entire building.

Farther to the E. are a foot-bridge *(Puente Madera)* and the

Puente de la Trinidad (Pl. D, E, 1), near the other end of which, on the opposite (left) bank, stands the *Hospital Militar* (Pl. E, 1), occupying an old convent and flanked with towers. The dome is covered with beautiful azulejos. We follow the right bank. Immediately to the right is the *Colegio de Loreto* (Pl. E, 2); farther on are the church of the *Trinitarios* and the *Temple*, an old castle of the Templars, rebuilt in the 18th century.

A little farther on the *Puente del Real* (Pl. F, G, 1), the Moorish *Sherîa* ('bridge of the law'), a massive stone bridge with ten openings, leads to the tree-shaded *Llano del Real* (Pl. F, 2). Here begins the **Alameda** (Pl. G, H, I, 1), an avenue of plane-trees, which extends down the river to the (1/2 M.) *Puente del Mar* and forms the fashionable afternoon-drive of the Valencians. A statue here commemorates the botanist *Ant. Jos. de Cavanilles* (1749-1804), a native of Valencia. — Tramway, see p. 288.

In the Plaza de Tetuán (Pl. G, 2) lies the old **Citadel**, built by Charles V. to protect the town against the pirate Barbarossa. It incorporated the convent of *Santo Domingo* and was almost destroyed by Suchet in 1812. The finest parts remaining are the Doric portal and the tower, with its graceful upper stage. The extensive buildings are now used for an arsenal, artillery barracks, and the dwelling of the Captain General. In the patio beyond the portal rises the *Church of Santo Domingo*, containing the 'Capilla de los Reyes', with the tomb of Marshal Rodrigo Mendoza (d. 1554), and the 'Capilla de San Vicente Ferrer'.

St. Vincent Ferrer, one of the most celebrated preachers of the Dominican order, was born at Calle del Mar 117, a house now converted into a chapel. He assumed the cowl in the church of Santo Domingo. He died in 1419 at Vanves, in N.W. France, and was canonized in 1455. In the church of *San Esteban* (Pl. E, 2) the memory of the saint is celebrated on the Sun. after Easter by the erection of a large group of figures.

The Plaza de Tetuán is adjoined on the S.E. by the **Glorieta** (Pl. G, H, 3), a charming pleasure-ground laid out in 1817 on the site of the old glacis, and planted with palms, pines, and araucarias. There are also a fountain and several statues. — The Tobacco Factory (Pl. H, 3), on the S.E. side of the Glorieta, built for a custom-house in 1758, is one of the largest in Spain, employing 4000 women. — To the S.W. of the Glorieta lies another garden named the Plaza del Príncipe Alfonso (Pl. G, H, 3), with a bronze *Equestrian Statue of Jaime I. of Aragón* (1213-76), by Agapito Vallmitjana (1891).

Our walk through the W. quarters of the city may be begun at the **Plaza del Mercado** (Pl. D, E, 4, 5), the largest and most picturesque of the open spaces of Valencia. It is always more or less frequented, and the picturesque costumes of the peasantry of the neighbourhood may be seen here to great advantage during the morning markets. It was formerly the scene of tournaments and festivals, and also of executions. It was here that the Cid, heedless

of his oath, caused *Ahmed Ibn Jihâf* to be burned alive, because he would not reveal the spot where King Yahyâ had buried his treasures. The best general view is obtained from the S.E. corner.

The ***Lonja de la Seda** (Pl. D, 4; 'Silk Exchange'), a beautiful Gothic building, erected by *Pedro Compte* (?) in 1482-88 on the site of a Moorish Alcázar, was restored in 1892-1906. The richly decorated main façade, 177 ft. long, consists of a central tower, flanked with wings. The E. wing has a lofty pointed portal and two pointed windows; in the W. wing are two rows of square-headed, and above them pointed windows, the latter being especially decorative. Above both wings are crown-like battlements. The gargoyles *(gârgolas)* should be noted.

The entire height and depth of the E. building is occupied by the *Exchange Hall (adm. daily 9-12; entr. in the Calle de la Lonja), which is 118 ft. long and 70 ft. wide. Its rich star vaulting is borne by two rows of spiral pillars (eight in all), to which correspond twelve pilasters embedded in the walls. The whole makes an impression of exceeding boldness, lightness, and elegance; and the columns look like a stone forest of palms. The Latin inscription in bronze letters, running round the upper part of the walls, informs us that the hall took 15 years to build and that the merchant who neither cheats nor takes usurious interest will inherit eternal life. — The ascent of the tower (entr. to the left of the hall) is uninteresting.

The church of *Los Santos Juanes* (Pl. D, 4, 5), on the W. side of the Mercado, with its main entrance in the Plaza Santos Juanes, dates from the 14th century. The interior, unhappily altered in the style of Churriguera (p. lxix) in the 18th cent., has a ceiling-painting by Palomino (p. xci).

The narrow streets to the N. of the Mercado lead through the oldest part of Valencia. At Calle Angosta de la Compañía 2, behind the Lonja, is a former Jesuit college (*Compañía de Jesús;* Pl. D, 4), containing the *Archivo General del Reino de Valencia* (founded in 1419 under Alfonso V. of Aragón), with an important collection of charters and documents (open on week-days, 9-1).

The church of **San Nicolás** (Pl. C, D, 4), dating from the 13th cent., was originally a mosque, as is still evident from the peculiar ceiling. In other respects, however, the interior has been spoiled by modern additions. The frescoes are by *Dionís Vidal.* Of the paintings of *Vicente Joanes Macip*, the most noteworthy are the Last Supper (under glass) and eight smaller pictures over the altar to the left of the high-altar. In the sacristy are shown half-lengths of Christ and the Virgin by him, and a silver chalice presented by Pope Calixtus III. (p. 301), once one of the clergy of the church.

The Calle de Caballeros (p. 295), to the N. of San Nicolás, and its W. prolongation, the Calle de Cuarte (Pl. C, B, 4, 5), contain a number of interesting private residences, the patios of which are worth a glance. These streets lead to the **Torres de Cuarte** (Pl. B, 5; now a military prison), the old W. gate of Valencia, a massive structure erected in 1441, or about a century later than the

Torres de Serranos. It resembles the latter in plan and has owers, semicircular on the outside.

A few hundred paces to the W. lies the somewhat neglected **Jardin Botánico** (Pl. A, 5, 6; entrance Plaza San Sebastián, fee to the conserje 30 c.), which contains upwards of 6000 species of plants, including a fine array of subtropical plants, such as the *Polygala grandiflora* and *P. speciosa* (beautiful violet blossoms in March), *Araucaria excelsa*, *A. Cookii*, *Yucca filamentosa*, *Coccoloba peltata*, *Eucalyptus globulus*, etc. It contains also several hot-houses and a library.

Grao (*gradus*, the 'step' to the sea), the celebrated but rather uninteresting harbour of Valencia, lies on the N. side of the mouth of the Turia, about 2½ M. distant. It is reached by electric tramway, either from the *Glorieta* (Pl. G, H, 3), viâ the plane-shaded Camino del Grao (every 3-5 min.; fare 15 c.), or from the *Plaza de Tetuán* (Pl. G, 2), viâ the Puente del Real and the Alameda (every 8 min.; 15 c.). The inner harbour is 22 ft. deep, the outer harbour 23-26 ft. The shelter denied by nature is afforded by two huge moles (*muelles;* good views). About 5500 vessels enter and clear annually. Steamship-agents, see pp. 287, 288.

In the 'temporada' or season (mid-June to Oct.) the tramways run on to the N. through *Cabañal*, also on the harbour, to the bathing-beach, on which is the excellent bathing-establishment *Las Arenas*.

The **Albufera** (Arab. *al-buhéra*, lagoon) is the last relic of the sea that once covered the coast-plain of Valencia (comp. p. 279), but its waters have long been fresh. It is about 12½ M. long and 2½-3 M. broad, and is connected with the sea by a canal, which may be closed at will. The Albufera contains numerous fish, especially eels (*anguilas*). Large flocks of ducks and other waterfowl also haunt the lake. — In 1812 Napoleon presented the lagoon to Marshal Suchet, who also received the title of Duc d'Albufera. At present it is once more the property of government but has been leased to a company at Valencia, which has a number of pumping stations on the lake. Most of the inhabitants of the surrounding villages are engaged in the cultivation of rice. — The Albufera may be visited from station *Silla* (p. 300) or by electric tramway, starting from the Convento de San Gregorio, in the Calle de San Vicente (Pl. F, 6). We leave the tramway at *Catarroja*, which is about 2½ M. from the village of *Saler*, situated on the Canal de Isabella Segunda. From this point the traveller should not neglect to make a trip by boat (2-3 p. per hr.; bargain necessary) to the *Mata del Fang*, a shoal overgrown with reeds. The scenery is very singular. The sand-dunes are covered with sea-pines, broom, and sand-plants. In winter the water stretches far up the low sandy shore.

Manises, which lies 3 M. to the W. of Valencia, on the right bank of the Turia, may be reached by the narrow-gauge railway to *Liria* (p. 287; 4½ M., in ¼ hr.; fares 65, 50, 30 c.). It is famous for the *Azulejos* (p. xlii) made of a clay found in the neighbourhood. The village contains about a score of factories, employing 1500 workmen, and visitors are usually admitted (fee to guide 1 p.). — About 3½ M. farther to the W., also on the right bank of the Turia, are important remains of a *Roman Camp*. This may have been constructed by Pompey, but seems undoubtedly to have been used for military purposes at a later date also.

Meliana, 3 M. to the N. of Valencia, on the narrow-gauge railway to *Rafelbuñol* (p. 287; 4½ M., in ¼ hr.; fares 60, 45, 20 c.), is sometimes visited for the sake of the *Nolla Mosaic Factory*, the wares of which are sold in numerous shops at Valencia.

Burjasot, a pleasure-resort 2½ M. to the N.W. of Valencia, a station on the *Bétera* railway (comp. p. 287; 3 M., in ¼ hr.; fares 50, 40, 15 c.), may also be reached by tramway from the Calle Conde de Almadóvar (Pl. D, 2, 3). It is visited for the sake of the 41 Moorish *Mazmorras* (also

called *Siches* and *Silos*), used as receptacles for grain. Their roof, consisting of blue and black flag-stones, is used as a paseo or promenade. — From *Bétera*, the terminus of the railway (12 M., in 1 hr.; fares 1 p. 60, 1 p. 20, 70 c.), we may make an excursion to the suppressed *Carluja de Portacoeli*, which lies to the N.W., in the direction of *Olocau*. This convent was founded by Bishop Andrés de Albalat in 1272, amid the recesses of the coast-mountains of Valencia. The entire district, which is famed for its 'vino rancio', was occupied by the Moriscoes (p. 281) down to 1609.

From Valencia to Utiel, 54 1/2 M., railway in 3 1/4-4 hrs. (fares 10 p. 60, 8 p. 20, 5 p. 5 c.). This line intersects the Huerta. Stations: 21 M. *Chiva* (5000 inhab.), with a palace of the Duke of Medinaceli and a ruined castle; 26 M. *Buñol* (4800 inhab.), on the right bank of the Buñol, with the remains of a Moorish citadel; 47 M. *Requena* (16,000 inhab.), a district capital. 54 1/2 M. *Utiel*, whence the line is to be continued to Cuenca (p. 306).

From Valencia to Alb rique, 30 M. in 2-2 1/2 hrs., viâ *Torrente*, uninteresting.

33. From Valencia to Carcagente and La Encina
(Madrid, Cordova, Alicante, Murcia).

70 M. Railway in 3 1/4-5 3/4 hrs. (fares 13 p. 90. 10 p. 55, 6 p. 15 c.). — The following plan may be recommended for a visit to *Gandia*, *Denia* (R. 34), and *Alicante* (R. 36). 1st Day. We take the early train from *Valencia* to *Denia*, changing carriages at *Carcagente*. 2nd Day. We return to *Gandia* about midday, and go on by evening-train to *Alcoy*. 3rd Day. Diligence from Alcoy to *Alicante* (a charming drive). — With the *direct* journey from *Valencia* to *Alicante* we may combine a visit to *Játiba*. — The connections for *Cordova* are poor beyond *Alcázar* (p 307), where the night must be spent. — From Valencia to *Murcia* viâ Chinchilla, see pp. 308 and 313-315.

Valencia, see p. 287. — The railway approaches the Albufera (p. 299) at (3 3/4 M.) *Alfafar*. Fine views are enjoyed of the mountains to the W. and of the *Sierra de las Agujas*, the *Sierra de Cullera*, and the *Mongó* to the S. — 5 M. *Catarroja*.

8 M. **Silla** (4400 inhab.), with a handsome church and many palms. To the left are the Albufera and its sea-pines (p. 299).

From Silla a Branch Railway (16 M., in 1 1/4 hr.) runs to the S.E., viâ (6 M.) *Sollana* and (12 1/2 M.) *Sueca* (12,800 inhab.), to Cullera, a town of 11,400 inhab., prettily situated on the left bank of the *Júcar* (the Roman *Sucro*). It is dominated by a ruined castle and the conspicuous chapel of the *Virgen de Cullera*, near the promontory of the same name. — Cullera is about 6 M. by road from *Tabernes* (p. 303).

Our line passes (right) the Moorish *Torre de Espioca* and reaches (13 1/2 M.) *Benifayó de Espioca*. — 16 M. *Alginet*. — 20 M. *Algemesí* (containing an altar-piece by Ribalta, p. lxxviii), on the river of that name, which joins the *Júcar* lower down. To the left rise the *Sierra de las Agujas* (p. 303) and the *Sierra de Cullera*, with the 'Virgen' (see above). To the right is the *Sierra del Ave*. — 23 M. *Alcira*, a town of 20,500 inhab., on the right bank of the Júcar, which the railway crosses here. The fertile soil bears a great many palms and orange-trees, but fever-breeding rice-swamps also are prevalent.

25 M. **Carcagente** (*Rail. Restaurant*, poor), a town of 12,260 inhab., amid a forest of orange-trees and palms. The numerous mulberry-trees testify to the silk-culture of the neighbourhood.

From Carcagente to *Denia*, see R. 34.

The main line ascends the mountain-valley of the Júcar. To the right lie the rice-fields of *Masalavés* and *Alberique* (see below). — 27½ M. *Puebla Larga*, the station for *Alberique* (p. 300), which lies on the W. bank of the Júcar. — 30½ M. *Manuel*. To the right is the *Castillo de Sentana*. We cross the little river *Albaida* (p. 306), then the torrent of *Carraixet* and the *Montesa* (p. 302). To the left, in a charming huerta, is the *Ermita de Santa Ana*, above which is the *Ermita del Puig*. The scenery becomes picturesque and imposing.

35 M. **Játiba** *(Fonda Mayor*, Calle de Moncada 30, with café; *Railway Restaurant)*, a town of 12,600 inhab., the *Saetŭbis* of the Romans and of Iberian origin, received its present name from the Moors. The clean and pleasant-looking town is finely situated at the N. base of the *Monte Bernisa*, the two peaks of which each bear a castle. Its linen cloth is praised by Pliny and Martial. It was the seat of a Visigothic bishop. Jaime I. of Aragón captured the town in 1244. Philip V., in consequence of its obstinate defense against the partizans of the Archduke Charles, rechristened in *San Felipe*, but the new name did not long remain in vogue.

Játiba was the birthplace of *Jusepe Ribera* (p. lxxx), and it was long the home of the princely family of *Borja* or *Borgia*, which originated in Borja (p. 210). Among the most prominent members of this family were *Alfonso Borja* (Pope Calixtus III.; 1455-58), *Rodrigo Borja* (Pope Alexander VI.; 1492-1503), *Caesar* (1478-1507), the natural son of Rodrigo, and *Lucretia* (1480-1519), his natural daughter. *Juan* (*Giovanni*; d. 1497), another son of Pope Alexander VI., was the ancestor of the still flourishing family of the dukes of Gandía (p. 303), which has given birth to many cardinals and other ecclesiastical dignitaries, including *San Francisco de Borja* (1510-72), Director General of the Order of the Jesuits.

The railway-station lies to the N.W., and between it and the town runs the plane-tree-shaded *Alameda*, with the *Fuente de León*, the *Nunnery of Santa Clara* (entrance opposite the Fonda Mayor, Moncada 15; pretty court), and other quaint buildings.

On entering the town we first wend our way to the Plaza de Balsa, which affords a fine view of the high-lying Castillo. We ascend across this plaza to the Plaza de Spañoleto, embellished with a bronze statue of *Jusepe Ribera* (see above), by Gilbert (1898), and then proceed to the left through the Calle de Puerta de Santa Tecla to the Plaza de la Seo, with a statue of Pope Calixtus III. On the W. side of this plaza is the *Hospital Municipal Civil*, with its rich façade, and on the E. side the Colegiata de San Feliú, erected in 1414 in the Gothic style but remodelled in the Renaissance period and at present under reconstruction.

We now proceed to the N., through a bye-street, to the picturesque Calle de Moncada, the main thoroughfare of the town, containing the *Fuente de Moncada* and many large mansions (*Casa de Salvador Sans*, *Casa del Arcón*, etc.), the elaborate door-knockers *(anillos)* of which deserve attention. In the *Casa Consistorial* (town-hall) are a number of Roman inscriptions. The Calle de Moncada leads to the E. to the *Ovalo*, a shady promenade along the old town-

wall with the *Fuente de los Veintecinco Caños* ('pipes'). — To the E. of the *Ovalo* rises the cypress-planted *Calvario*, best ascended from the N. It commands a splendid view of the town, the valley, the castle to the S., and the precipitous sides of the Bernisa.

From the Ovalo we ascend to the *Castle (permit obtained at the house of the proprietor Señor Casanovas, Plaza Españoleto 12). About halfway up, to the right, is the *Ermita de San Feliú*, formerly a Mozarabic church (see p. 281), the Roman inscription: *L. Fulvio L. F. Gal. Marciano*, and a painted retablo. On the W. side is a portico with ancient columns. Farther up is the *Ermita de San José* (view). A still more extensive view is obtained from the *Torre de la Campana*, or tower of the castle. The approach to the castle, with its walls and towers, is an interesting survival of the Hispano-Moresque style of fortification. — Among the numerous political prisoners confined in this fortress were the Infantes de la Cerda, the legitimate heirs to the throne of Aragón but ousted by Sancho IV. in 1284; the Duke of Calabria, Crown Prince of Naples, under Ferdinand the Catholic; and Cesare Borgia, imprisoned here by the 'Gran Capitán' (p. 343).

The *Convent of Mont Sant*, near the Ermita de San Feliú, has a Moorish cistern.

We return to the Ovalo, and proceed to the N. to the Alameda (p. 301), where we soon reach the gate leading to the railway.

From Játiba to *Alcoy* and *Alicante*, see R. 35.

The Railway to La Encina turns to the S.W. from Játiba, enters the valley of the *Montesa*, and crosses the river by a bridge with a span of 185 ft. Retrospect of Játiba. The exuberance of the Valencian huerta diminishes. We enter the region of olives.

3½ M. *Alcudia de Crespins*. Near (4¾ M.) *Montesa*, to the W., stands the *Piedra Encantada*, a 'rocking-stone' weighing about 250 tons, which may be set in motion with a finger. — 7 M. *Vallada*. To the right are the ruins of the castle of *Montesa*, which gave its name to the *Order of Montesa*, founded in 1318 to succeed the Knights Templar.

10 M. *Mogente*, a small and ancient town founded by the Moors, in a fruitful district. — The train now ascends rapidly along the N. slope of the *Montaña de Mariaga*, between the *Sierra de Enguera* on the N.W. and the *Sierra Grosa* on the S.E. Just before entering a short tunnel we have a fine retrospect, extending to the distant coast-plain of Valencia. This view is particularly striking to the traveller coming in the other direction.

12 M. *Fuente la Higuera*, a high-lying place with 4000 inhab., belonging geographically to the plateau of Castile. The line threads the *Mariaga Tunnel* (1 M. long). The sudden transition from the sub-tropical luxuriance of Valencia to these cold steppes is very striking in winter. — The line curves towards the S. and then runs to the N.W. to (70 M.) *La Encina* (p. 308). Second-class and third-class passengers for Madrid change carriages here.

34. From Carcagente *(Valencia)* to Gandía and Denia.

42 M. Railway (narrow-gauge) in 3-3¼ hrs.; fares 7 p. 5, 4 p. 65, 3 p. 5 c. (from Valencia, 67 M., in 4½-5¾ hrs.; fares 12 p., 8 p. 40 c., 5 p. 25 c.). Good second-class carriages. No railway-restaurant.

The scenery on this trip is among the finest in Spain. The chief point is Denia, with the Mongó. The hotels are, however, very indifferent. Those who content themselves with Carcagente and Gandía can make the excursion in one day. — If it happens to suit, the journey may be continued from Denia to Alicante by steamer (comp. p. 300).

From Valencia to (25 M.) *Carcagente*, see R. 33.

The railway to Denia makes a wide sweep to the S. through the orange-groves of Carcagente and then runs to the S.E. through a mountain-valley intersecting the N. spurs of the *Sierra de las Agujas* and farther on descending towards the sea, where it is called the *Valldigna*. Vegetation becomes scanty. The cultivated fields are small, the trees are more or less stunted, and brushwood abounds. We pass through a rocky cutting and obtain a fine view of the Valldigna, with its lofty mountain-walls. The train skirts the N. side of this valley. 10½ M. *Simat de Valldigna.*

12½ M. *Tabernes de Valldigna*, in a sheltered situation, artificially watered by a '*nacimiento*'. Large fields of strawberries *(fresales)*. The windows of the houses are frequently unglazed. To the left, in the distance, lies Cullera (p. 300). — We traverse a level district of rice fields and cross the *Jaraco*. 17 M. *Jaraco;* 18 M. *Jeresa*. To the right is the *Castillo de San Juan*. We enter the fertile *Huerta of Gandía*, dominated by the *Ermita de Santa Ana* and the peaked *Monduve* or *Monduber* (2790 ft.), to the N.W.

22½ M. **Gandía** (*Fonda de San Antonio; Fonda del Puerto;* Brit. vice-consul), a town of 10,000 inhab., situated in the richest and most populous huerta of the kingdom of Valencia, 2½ M. from the sea. It lies on the left bank of the little river *Alcoy* or *Serpis*, which descends from Alcoy (p. 305) and has the small harbour of *Grao* at its mouth.

From the railway-station, which lies to the E. of the town, we proceed to the right, through the gate, to the *Colegio de Escuela Pía*, founded by San Francisco de Borja (p. 301). Hence the narrow Calle Mayor leads to the Plaza de la Constitución, in which stands the *Iglesia Colegial*, a Gothic structure without aisles. The W. and S. portals are adorned with good but partially defaced sculptures in the French Gothic style (p. lvii), and the retablo of the high-altar contains paintings by Pablo de San Leocadio (p. lxxix). — We then pass to the W. across another large plaza, and farther on obtain a fine and extensive view of the Montaña de Borel and the Monduve (see above). We next return to the S. to the *Puerta de Oliva*, adjoining which is the former *Palace of the Borjas* (p. 301), Dukes of Gandía, with fine stucco-work and paintings by Gaspar de la Huerta (d. 1714). A few more paces bring us to the *Bridge* over the Alcoy (view).

A Branch Railway (33 M., in ca. 2 hrs.; fare 7 p. 80, 3 p. 85, 2 p. 70 c.) runs from the *Grao* or *Puerto di Gandía* to *Alcoy*. — The train stops at (2½ M.) *Gandía* and then runs to the S.W. up the valley of the Alcoy, passing various unimportant stations. To the right tower the sheer limestone cliffs of the *Sierra de Benicadell*, torn away from the *Agullent* on the S.W. by the deep fissure of the Puerto del Benicadell. — 29½ M. *Concentaina* (p. 305) is the junction for the railway from Játiba to Alcoy. — 33 M. *Alcoy*, see p. 305.

The railway crosses the Alcoy. — 27½ M. **Oliva**, a town of 8000 inhab., charmingly situated on the slope of the *Collina de Santa Ana* amid groves of olives and mulberries. — To the right are the *Calvario* and the *Ermita de San Pedro*. The famous 'Pasas (raisins) de Valencia' grow here and are dried in the vineyards. The train approaches the fine mountain-range to the S., which begins to the E. with the *Monte Segaria*. To the W. are the *Mte. Cabal*, the *Mte. Negro*, and the *Sierra de Ebo*, at the foot of which lies the large village of *Pego*. The isolated *Mongó* (p. 305) becomes more conspicuous.

At (33 M.) *Molinell* the train crosses the outlet of the small *Lago de Oliva*. 36 M. *Vergel*. We cross the *Ebo* and pass *Ondara* (right).

42 M. **Denia** (**Fonda del Comercio; Hot. Fornos;* British Vice-Consul, *J. R. Morand;* American Consular Agent, *Luis Tono;* Lloyd's Agents, *Morand & Co.*), a town of 12,400 inhab., is finely situated on the S.E. side of a hill crowned by a ruined castle. On the opposite side of the valley rises the *Mongó* (p. 305), a limestone hill rising gently from W. to E. and then falling abruptly to the sea.

Denia, the *Hemeroskopeion* of the Greeks and the *Dianium* of the Romans, is an ancient Iberian town, which was colonized by Phocæans from Massilia (Marseilles) or Emporiæ (p. 223). It attained its greatest prosperity under the Moors (715-1253), when it is said to have contained 50,000 inhabitants. The expulsion of the Moriscoes in 1610 put an end to its importance, but during the War of the Spanish Succession and in the struggles with the French in 1813, the fortress played a leading part.

From the railway-station we proceed through several new streets to the Mercado, or market-place, and then go on towards the E. passing the *Casino Dianense* (left) and crossing the Vergel, to the harbour, where are the remains of the old *Town Walls*, probably erected in the Arab period. The harbour has become silted up and ships have to anchor in the roads outside. We command hence an excellent view of the Mongó and its E. prolongation, with the *Castillo del Moro*, the *Ermita de San Nicolás*, and the *Torre del Carro*.

Skirting the harbour we reach the E. base of the castle-hill, where there is an old and neglected building, supposed to have been a *Mosque*, with a few columns in front of it and eight octagonal pillars and arches inside. On the other side of the street is another section of the town-wall, in a corner-turret of which, a little to the N., is immured a *Tablet* with a Roman inscription. — By continuing to skirt the castle-hill we pass the site of the celebrated Temple of Diana, built in imitation of that at Ephesus. — We next ascend the *Castle Hill from the W., over rocks and fragments of ruined

walls. At the top, half concealed by vines, are ancient steps, mosaics, and cells resembling casemates. The flat, grass-grown surface at the very top is the cover of a cistern. In spring the asphodel flourishes here. The view is extensive, especially towards evening; in clear weather the Pityusæ (p. 272) are visible to the E.

From the castle we descend by the same route and proceed to the S. to the Plaza Mayor, with the *Casa Consistorial* and the *Iglesia de la Concepción*. In the façade of the former is immured a Latin inscription from the Temple of Diana. The latter is a baroque edifice, with an azulejo dome and alabaster windows. The paintings in the spandrels of the dome and at some of the altars are interesting.

The attractive ascent of the **Mongó** (2195 ft.) is accomplished by the W. side (there and back 7-8 hrs.; horses and guides not easily obtained). At the top, which commands a superb view, are the remains of the *Casa de Biot*, where the French physicists *Biot* and *Arago* made their meridional measurements in 1806. About halfway up, at the mouth of a cave, is a Roman votive inscription.

From Denia a bridle-path leads to the S.E. to the *Ermita de los Angeles* and the (1¼ hr.) lighthouse on the *Cabo de San Antonio*. About 1¾ M. to the W. of this point lies **Jávea**, a quiet town of 6700 inhab., most picturesquely situated on the *Jalón*, 3 M. to the S.E. of Denia. The *Castillo de San Juan* affords a fine sea-view. The stalactite *Cueva del Oro* and *Cueva del Organo* are also interesting. Excellent raisins are grown in the vicinity.

35. From Játiba to Alcoy and Alicante.

66 M. Railway open as far as (39½ M.) *Alcoy* (3¼ hrs.; fares 7 p. 90 c., 6 p., 3 p. 50 c.). Thence a Diligence plies daily to *Bocairente* and *Alicante*.

Játiba, see p. 301. — The train turns to the S. into the Albaida valley and beyond the small baths of *Bellús* and (2½ M.) *Genovés* enters the defile named the *Desfiladero de Aigües*. — 8 M. *Beniganim;* 11 M. *Puebla de Rugat;* 15 M. *Montaberner;* 18 M. *Albaida;* 21½ M. *Agullent*. — 24 M. *Onteniente*, a district-capital with 11,400 inhab., on the right bank of the *Clariana*, was fortified in the middle ages. — 30 M. *Agres*.

36 M. **Cocentaina**, junction for the branch-line from Gandía to Alcoy (p. 304), is a venerable town of 7000 inhab., surrounded by old Roman walls, partly renewed in the Moorish period. It is overlooked by a picturesque hill surmounted by a tower. The interesting old palace of the Dukes of Medinaceli has three high corner-towers. The fertile huerta of Cocentaina produces wine and olives. To the N.W. rises the *Moncabrer* (4545 ft.); to the E. is the *Sierra de la Almudaina*.

39½ M. **Alcoy** *(Fonda del Comercio*, pens. 6 p., good; *Hôtel Continental)*, an important industrial town with 28,900 inhab., well situated on a terrace of the *Hoya* (huerta) watered by the Alcoy. The principal manufactures are iron goods, paper ('papel de Alcoy', for cigarettes), and woollen goods. Many of the factories lie on the *Salto de las Aguas*, a brook descending in leaps from the Mariola.

The Road to Alicante crosses the *Sierra de Carrosqueta* to (ca. 6 M.) *Bocairente*, the provisional terminus of the railway from Villena (see p. 309), with the aid of which we may reach Alicante in about 5 hrs. The road leads to the S.W., up and down, over the *Sierra de Vivens* and the *Sierra de Gralla* to (16 M. from Alcoy) *Jijona*, a town of 6900 inhab., with an old Moorish castle, on the *Cosco*, in an exuberantly fertile district. — The road then descends, past the *Pantano* (p. 279) of *Tibi*, which is enclosed by a wall 235 ft. long, 135 ft. high, and 60 ft. thick, into the valley of the *Castalla*. — 28½ M. *Muchamiel* and (29 M.) *San Juan* occupy the centre of the huerta of Alicante (tramway, see p. 309). — 34 M. *Alicante*, see p. 309.

36. From Madrid to Alicante viâ Alcázar, Chinchilla, and La Encina.

282 M. Railway in 13¼-18¼ hrs. (fares 54 p. 60, 42 p. 35, 25 p. 95 c.). The mail train on Tues. & Sat. (returning Wed. and Sun.) has sleeping-cars (18 p. 10 c). — Trains start at the *Estación del Mediodía* (p. 50). — Railway-restaurants in *Aranjuez*, *Alcázar*, *Albacete*, *Chinchilla*, and *La Encina*.

Madrid, see p. 50. — Our line coincides at first with that to Saragossa (R. 16) and then crosses the brook *Abroñigal* and the *Manzanares*. Fine retrospect of Madrid and the Guadarrama Mts.

Beyond (4½ M.) *Villaverde* the railway to Algodor (Toledo) and Ciudad Real (R. 57) diverges to the right. The main line ascends gradually over a dreary plateau to (8½ M.) **Getafe**, a small town with a large Piarist seminary *(Colegio de los Padres Escolapios)*, and also a station on the railway to Ciudad Real. The parish-church (18th cent.) contains some paintings by *Claudio Coello*. — About 1¼ M. to the E. of Getafe, beyond the railway, is *El Punto* or *Cerro de los Angeles*, a conspicuous hill supposed to be the geometrical centre of Spain. On it is the *Ermita de los Angeles*, containing a celebrated image of the Madonna, which is carried in procession to Getafe on Ascension Day and is exhibited there till Whitsuntide.

13 M. *Pinto*, with an old castle of the Dukes of Arévalo which served as the prison of the Princess Eboli (p. 103) in 1578-81. — 17 M. *Valdemoro*. — We traverse the *Meseta de Espartinas*, a monotonous hill-district. — 21 M. *Ciempozuelos* ('hundred wells'), with extensive salt-works. The train now descends viâ (25½ M.) *Seseña* into the pleasant vega of the *Jarama*, a wooded oasis irrigated by the *Acequia Real*. We cross the Jarama and then the *Tagus*.

30½ M. **Aranjuez**, see p. 123.

A Branch Railway (95 M., in 6¼-10½ hrs.; fares 18 p. 35, 13 p. 75, 8 p. 30 c.) runs from Aranjuez towards the E., viâ (5 M.) *Ontígola*, (10½ M.) *Ocaña*, (37½ M.) *Tarancón*, and (60 M.) *Huete*, to (95 M.) Cuenca (3030 ft.; *Fonda de Madrid; Fonda del Comercio*), a provincial capital with 10,700 inhab., situated at the confluence of the *Júcar* and the *Huercar*, in the wooded *Serranía de Cuenca*. The town was taken from the Moors by Alfonso VIII. in 1177 after a long siege. The Gothic *Cathedral* (13th cent.), which boasts

of several works of art (comp. pp. liii, lxx, lxxviii), has been closed for service since the fall of the tower in 1902. The *Puente de San Pablo*, a viaduct 130 ft. high and 115 yds. long, built in 1903, connects the portions of the town separated by the deep ravine of the Huercar.

Our line runs to the S.W. through park-like scenery threaded by the Tagus. The hills to the left are planted with olives. We soon emerge from the wooded district.

40 M. **Castillejo.** The treeless village on the opposite bank is *Añover del Tajo*. A little farther to the W. are seen isolated masses of marl and gypsum, while Toledo (p. 126) and the Sierra de Gredos appear in the distance. To the N. are the Guadarrama Mts.

From Castillejo a Branch Railway (16 M., in 1 hr.; two trains daily; fares 3 p. 15, 2 p. 45, 1 p. 50 c.) ascends the wide valley of the Tagus to Toledo. The only intermediate station is (7½ M.) *Algodor*, the junction of the direct railway from Madrid to Toledo and Ciudad Real (p. 126). Striking view of (16 M.) *Toledo* (p. 126).

Beyond (45½ M.) *Villasequilla* we see to the left, in the distance, the town of *Yepes*, which is celebrated for its white wine. We cross the *Cedrón*. — 52½ M. *Huerta de Valdecarábanos;* the village, with its castle, lies 3 M. to the E. — The train ascends past (55½ M.) *El Casar* and (62½ M.) *Tembleque* to the imperceptible watershed between the Tagus and the Guadiana. The country affords sustenance for nothing but sheep. A little farther on we reach the watershed, where the upper part of **La Mancha,** the district celebrated in 'Don Quixote', begins. It is probable that Cervantes did not mean to connect the places mentioned in his famous novel with any real and definite prototypes, but his general characterization of the land and people of La Mancha (Arab. *manxa* = dry, desert land) is still strikingly apposite and true. The district is thickly sprinkled with windmills, and their small size (8-10 ft. high) makes the delusion of the Knight of the Rueful Countenance seem a little less preposterous. The village of *Toboso*, the home of the peerless Dulcinea, lies about 18 M. to the E. of the railway.

74½ M. *Villacañas*, a town of 6200 inhab., celebrated for its sheep. A few trees are seen here, encouraged by artificial irrigation. — The railway now traverses a district of saline plants and small salt-lakes. To the N.E. are the outliers of the Serranía de Cuenca (p. 306), to the S.W. are the mountains of Ciudad Real. We cross the two small brooks *Rianzares* and *Gigüela*, on the banks of which some tillage is carried on. — 84 M. *Quero*. Farther on are a few vineyards, but the soil generally is very stony. To the S. appear the foot-hills of the *Sierra Morena*.

92 M. **Alcázar de San Juan** (2125 ft.; **Rail. Restaurant; Fonda de España*, near the station, fair) is the junction for the trains to Andalusia (R. 40). The name is derived from the castle *(al-Kasr)* built by the Moors and afterwards the headquarters of the Order of San Juan. The town (11,500 inhab.) has become an important centre for the wine-trade of Estremadura, Andalusia, and Ali-

cante. Several soap-factories have been started to utilize the soda and alkali obtained in the neighbourhood.

The railway to Alicante runs to the S.E. from Alcázar through a grain-growing district. 97 M. *Campo de Criptana* (2235 ft.), with 7700 inhab., lies on the slope of the *Sierra de Molinos*, where there is a group of windmills, supposed to be the scene of Don Quixote's famous adventure. — 107 M. *Záncara.* — 116½ M. *Socuéllamos* (2215 ft.) possesses a grove of Barbary oaks *(Quercus ballota)*, the edible acorns of which furnished Don Quixote with a text for his praise of the golden age (I. ii. 3).

126½ M. *Villarrobledo* (2375 ft.), with 10,000 inhab., is also surrounded by oak-forests (*roble* = oak).

About 22 M. to the N. is *Belmonte*, built by the Marqués de Villena in the middle of the 15th cent., an admirable specimen of a Spanish castle.

135 M. *Matas Verdes;* 140 M. *Minaya;* 151 M. *La Roda.* — 162 M. *La Gineta.* The railway crosses the *Canal de San Jorge*, which, like the larger *Canal de María Cristina*, helps to drain the malarious marshes near Albacete.

174 M. **Albacete** (2250 ft.; *Fonda de Francisquillo; Rail. Restaurant*), the Arabic *al-Basîta*, is the capital of a province and contains 14,200 inhabitants. It consists of an upper and older part, and of the modern lower town, with the *Palace of the Conde de Pino-Hermoso.*

It is celebrated for its knives *(navajas, cuchillos)* and daggers *(puñales)*, on the blades of which are engraved suggestive inscriptions such as *No me saques sin razón ni me entres sin honor; Viva España y mi dueño*, etc. These knives, of somewhat rough workmanship, are less expensive at other places (bargaining necessary).

185 M. **Chinchilla** *(Rail. Restourant)*, the junction of the railway to Murcia and Cartagena (R. 38; second and third class passengers change carriages). The town lies about 3 M. to the N., on a tufa-hill 650 ft. high, containing innumerable cave-dwellings.

196 M. *Villar* (2500 ft.), the highest point of this line. We then traverse a salt-district, with a lake. To the N. are the *Muelas de Carcelén* (4070 ft.). — 203½ M. *Bonete-Higueruela.* — 210 M. *Alpera.* To the right lies the *Pantano de Almansa*, 1¼ M. square and 265 ft. deep, which the Moors constructed between the rocky walls of a valley. The huge dam of masonry batters towards the top.

222 M. **Almansa** (2245 ft.), dominated by a Moorish castle on a white limestone rock, rising picturesquely from the plain. A pyramid to the S. of the town marks the spot where the *Duke of Berwick* routed the Austrian army under *Las Minas* (April 25th, 1707) and so secured Spain for Philip V.

234 M. **La Encina** (2340 ft.; *Rail. Restaurant*), named after the old *Venta de la Encina*, is the junction of the railway to Valencia (R. 33; carriages changed, except by first-class passengers).

The train now descends gradually to the S.E. into the valley of the *Vinalapó.* The transition from the olive-growing region of the central plateau to the Africa-like coast-district is well marked. To

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the left is the *Sierra Grosa*, to the right the *Sierra Lacera*. — The train proceeds in windings, past the *Lomas de los Niños*, to (238 M.) *Caudete*, the station for the town of that name, 3 M. to the W., at the foot of the *Llanos de los Villares*. — We cross the *Rambla del Angosto*.

246 M. **Villena** (1665 ft.), a town of 14,000 inhab., on the left bank of the Vinalapó, with the ancestral château of the Marqués de Villena. — Near Villena is the *Laguna Salada*, which in the hot season is covered with a thick crust of salt.

A BRANCH RAILWAY runs to the W. from Villena, viâ (5 M.) *Las Virtudes* and through the *Sierra de Salinas*, to (17½ M.) Yecla, a town of 18,000 inhab., prettily situated on the slope of *Monte Castillo*, and to *Jumilla*. — Another line (20 M., in 2 hrs.) runs to the N.E., viâ *Biar*, *Benejama*, and *Bañeras*, to Bocairente, whence it is to be prolonged to *Alcoy*.

As we proceed we have the *Peña Rubia* to the E. — 252 M. *Sax* lies to the right, on a rock (Lat. *saxum*) shaped like the head of an elephant, and has a ruined castle. — The train crosses the Vinalapó and penetrates the *Peña de la Correta* (2855 ft.) by a tunnel. To the left, as we emerge, is the village of *Petrel*, with an old castle, on a spur of the *Sierra del Cid*. — 256 M. *Elda*, with a fertile huerta and an imposing château; 259 M. *Monóvar*, an agricultural town with 10,000 inhabitants. — The train crosses the Vinalapó, quits the valley, and runs towards the E. To the left rises the *Peña de Ajún*. — 263½ M. *Novelda* (830 ft.), with 11,000 inhab., lies 1¼ M. to the W., amid orange-trees and palms. — The train passes *Monforte-Gabarréra* and crosses the narrow *Col de la Hermosa*. — 277½ M. *San Vicente del Raspeig*, with many country-houses. The bare castle-rock of Alicante rises conspicuously over the desert-like landscape.

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282 M. **Alicante.** — **Railway Stations.** 1. *Estación de Madrid* (Pl. A, 2), for the railway to La Encina and Madrid. 2. *Estación de Murcia* (Pl. A, 4), for the railway to Murcia (R. 37). — The omnibuses of the larger hotels meet the trains (1 p.).

Arrival by Sea. Passengers are landed in small boats (50 c., luggage 50 c.). A bargain should be made for forwarding the luggage to the hotel (1-2 p.). — STEAMERS ply to all Spanish ports (including Denia, p. 304, and Valencia, p. 287); to Oran (weekly; 16-17 hrs.); also to Marseilles, England, etc.

Hotels. *HOTEL REINA VICTORIA (Pl. b; D, 4), pens. 10-15 p., good cuisine, GRAN HOTEL (Pl. c; D, 4), both on the harbour (same proprietor). — HOT. BOSSIO (Pl. a; C, D, 3), Paseo de Méndez Núñez, plain rooms but good catering; HOT. SAMPER (Pl. d; C, 4), at the harbour, pens. from 7 p., good; COMERCIO, Calle de San Fernando (Pl. C, D, 4), a restaurant with a few bedrooms.

Cafés in the Paseo de los Mártires, the Calle de San Fernando, and the Plaza del Teatro (Pl. 5; C, 3); *Cervecería Novelty*, new.

Tramway (drawn by mules) from the suburb of *Benalúa* viâ the Calle de Ramales (Pl. A, B, 3) to the Plaza de San Francisco (Pl. B, 3), Plaza Isabel Segunda (Pl. 2; C, 3), and Plaza de Ramero (Pl. E, 3, 4) then back to the harbour, and along the Avenida del Doctor Gadea (p. 310). — STEAM TRAMWAYS in the environs: *Tranvía de la Huerta*, from the Plaza de Toros (Pl. D, E, 1) viâ Santa Faz (p. 311) and San Juan to *Muchamiel* (p. 306); to the W. to *San Vicente*, see above to *Elche*, see p. 311.

Sea Baths. Playa del Postiguet (Pl. E, 4), much frequented in summer by the Madrileños.

Post Office *(Correo)*, Plaza Isabel Segunda (Pl. C, 3, 4). — **Telegraph Office,** Calle Gravina. — **Diligence Office** for *Jijona* and *Alcoy* (pp. 306, 305), Paseo de Méndez Núñez 1.

British Vice-Consul, *J. W. Cumming.* — **American Consular Agent,** *Henry W. Carey.* — **Lloyd's Agents,** *Carey & Co.*, Plaza Ramiro 8.

Bank. *Cumming Brothers*, Calle San Fernando 35.

Chief Attractions (½ day). *Paseo de los Mártires, Castillo de Santa Bárbara.* — Excursion to *Elche* (1 day), see pp. 311, 312.

Alicante, the Moorish *Lekant* or *Alkant*, the capital of a province and a busy commercial town, with 39,541 inhab., derives its name from the ancient *Lucentum*, which probably lay a little to the N. It lies on a small bay of the Mediterranean, which opens towards the S. and is bounded on the E. by the *Cabo de las Huertas*, on the S.W. by the *Cabo de Santa Pola*. The capacious harbour is protected by two large moles. Both town and bay are dominated by a rocky hill, crowned by the *Castillo de Santa Bárbara*. The climate is mild and dry in winter, though the dust is sometimes troublesome to invalids. The summer is hot, but Alicante escapes the parching Lebeche of Murcia (p. 281). — The famous wines of Alicante include the *Fondellol*, *Aloque*, *Belmete*, *Malvasía*, and *Moscatel*. Other exports are fruits, raisins, oil, liquorice, and esparto grass (p. 314).

From the *Estación de Madrid* (Pl. A, 2) the wide Calle de Maisonnave leads into the town. At its intersection with the Avenida de Luchana or del Doctor Gadea stands a bronze statue of the statesman *Eleuterio Maisonnave* (d. 1890), a native of Alicante.

The Harbour is skirted by the *Paseo de los Mártires (Pl. B, C, D, 4), a double avenue of closely-planted date-palms, containing the chief hotels and cafés. Passing the *Mercado* (Pl. D, 4), which presents a busy scene in the morning, we reach the *E. Mole (Muelle;* Pl. D, 4), which affords a superb view of the town, with its palms, and the bare and tawny cliffs of the castle-hill. — Parallel with the harbour runs the Calle de San Fernando (Pl. C, D, 4), the chief business-street. It leads past the Plaza de Isabel Segunda (Pl. 2; C, 3, 4), which is planted with palms, and ends on the W. in the Avenida del Doctor Gadea (see above).

A few paces to the N. of the Mercado, in the Plaza de Alfonso Doce, lies the *Casa Consistorial* (town-hall; Pl. D, 3), a baroque edifice with four corner-towers, a tiled dome, and singular portals. On the façade is a marble portrait in relief of Cervantes (1905). — From the town-hall the Calle de Jorge Juan leads to the N.E. to the church of *Santa María* (Pl. 8; E, 3), a Gothic but much modernized building, with two truncated towers and three baroque portals on the façade.

The church of **San Nicolás de Bari** (Pl. D, 3), which is dedicated to the tutelary saint of Alicante, was erected in 1616 et seq. in the style of Herrera, but was never finished. The main entrance is in the Calle de Labradores.

The Interior is simple but very effective in spite of the intrusion of the coro. It consists practically of the nave and the capilla mayor, as the aisles and transept are merely indicated. The singular internal vaulting of the capilla mayor and the cimborio resembles a crown. A kind of triforium runs round the whole church. — The Cloisters are interesting.

The elm-shaded *Paseo de Méndez Núñez* (Pl. D, 3) or *Alameda*, a long terrace raised above the street below, is reached by six steps. To the S.W. it abuts on the *Plaza de la Constitución* (Pl. 3; C, 3), with its fountain.

For a visit to the ***Castillo de Santa Bárbara** (Pl. E, 3; ca. 525 ft.) an order *(pase)* is necessary, which may be obtained in the *Gobierno Militar*, Calle de Castaños 27. The ascent takes 20 min., the whole visit about 1 hr. — From the Alameda we proceed at first towards the N.E., till we reach a footpath which ascends towards the E. and eventually joins the road mentioned below. The route winds up past all manner of walls, bastions, and buildings. The ground is overgrown with cactus *(Cactus opuntia; pita)*. The order is shown at the first gate and given up at the second. The *View from the top includes the mountains to the N., the smiling huerta of Alicante, the Mediterranean, and the coast line as far as the Cabo de Palos (p. 317). The town lies immediately below our feet. (Sketching is not allowed.) — In returning we may follow the road which descends in a wide curve, passing the *Tobacco Factory* (Pl. E, 1; 5-6000 work-girls) and the *Plaza de Toros* (Pl. D, E, 1), to the N. suburb, *Arrabal de San Antón*.

About 1¾ M. to the E. of the suburb of *Val Roch*, inhabited by fishermen, is the **Convento de Santa Clara** or *de Santa Faz*, containing one of the three handkerchiefs *(sudários)* with which St. Veronica wiped the Saviour's face *(la sagrada reliquia de la serenisima Faz)*. The others are at Rome and in the cathedral of Jaén (p. 364).

The sanatorium of **Busot** (1640 ft.; 250 beds., pens. from 7 p.), situated at the foot of the *Cabezó de Oro* (4265 ft.), 9 or 10 M. to the N.E. of Alicante, has a high reputation as a winter-station for invalids. The establishment is situated amongst extensive pine-woods, and commands a beautiful view, over vineyards and groves of palms and oranges, to the (2 M.) sea. Diligence from Alicante daily (p. 309); the attractive road diverges at Muchamiel (p. 306) from the road to Jijona.

37. From Alicante to Murcia viâ Alquerías.

47 M. Railway in ca. 3 hrs. (fares 8 p. 65, 6 p. 55, 4 p. 30 c.). The trains start from the *Estación de Murcia*. — Passengers for *Cartagena* (p. 318) change carriages at Alquerías.

The palm-grove of Elche is most conveniently visited as an excursion (1 day) from Alicante, viâ the Alicante, Elche, and Crevillente steam-tramway: from Esplanada de España, cor. of Avenida Dr. Gadea, to Elche, several times daily in 1¼ hr., fare 1st cl. 1 p.

Alicante, see p. 309. — The train runs to the S.W. through a *Tierra de Secano* (p. 282), where the dryness of the soil and atmosphere often ripens barley by the end of March. — Near (7 M.) *Santa Pola* lay the necropolis of the ancient Ilici (see p. 312). To the right is the *Sierra de San Pascual*. The district becomes more fertile and a

few palms are seen. Before reaching Elche, we pass through part of its palm-grove (see below).

13 M. **Elche** (288 ft.; *Fonda del Comercio*, with restaurant, well spoken of; *Fonda de la Confianza*, with a new dépendance; photographs from Ed. Gonzalves), the Iberian *Helike*, which defeated Hamilcar, and the Roman *Ilici*, is a town of 32,000 inhab., on the *Vinalapó*. Nowhere else in Spain is the former presence of the Moors more clearly indicated. The faces of the inhabitants, the azulejo domes, the flat-roofed, whitewashed, and almost windowless houses, and the slender palms, often 80 ft. high, all recall the Orient.

The church of *Santa María* is under restoration; the former domē, which collapsed, is to be replaced by one of iron. — The *Calandura*, or prison, was formerly the mansion of the Duke of Altamira.

No tourist should omit a visit to the **Palm Grove* of Elche, which extends right up to the walls of the town and offers one of the most interesting scenes in Spain. The visitor can hardly believe that he is not in the heart of Africa or India. Parts of the groves are not enclosed in any way, but a guide is desirable (50 c.-1 p., bargaining necessary). In summer as early an hour as possible should be chosen for the excursion. The oasis is irrigated by means of trenches, about 30 ft. wide and 8 inches deep, the water in which is supplied by a large *pantano* (p. 279), in a gorge of the Vinalapó, 3 M. to the N. of Elche. The grove contains about 115,000 *Date Palms (Phoenix dactylifera; palmera)*, mostly 65-85 ft. high, which are planted in rows between the trenches, 'with their foot in water, their head in the fire of heaven', as the Arabic saying has it. Cotton, lucerne, pomegranates, and vegetables are cultivated in the trenches.

The principal private portions of the grove are those belonging to the curć, *Don José Castaño*, Huerto 48, Camino de Santa Pola Antiguo, in which is the 'palmera del cura', a palm about 120 years old, with eight subsidiary stems (one dead) beside the parent trunk; the *Villa Carmen*, with a belvedere overlooking the summits of the trees; and the *Huerto del Sol*.

The palms require careful cultivation. The male palms blossom in May, and their pollen *(farina)* is then sprinkled by the husbandmen over the female palms. The latter bear their fruit *(dátiles)* every other year, and the average crop is worth about 350,000 p., each tree producing three arrobas (75 lbs.) of dates. The dates ripen between Nov. and the following spring, and are much inferior to those of the oases of the Sahara. The leaves of the male palms and of the barren female palms have also a market value, as they are cut at Easter, made up into bundles *(ramilletes)*, blessed by the priests, and sold to the pious throughout Spain, who attach them to their houses as a sure safeguard against lightning. To prepare them for this use, the leaves are bleached on the trees by being tightly bound up. A tree can stand this operation once in four years, and the annual number so treated is about 8000. Each tree yields about ten ramilletes, worth about 50 c. each. The 'hortolauo' climbs the branchless trees by means of a rope passed round his waist, while he presses his feet against the trunk.

The train crosses the rambla of the Vinalapó. To the left is the salt *Albufera de Elche;* to the right rises the *Sierra de la Madera.*

19½ M. *Crevillente*, a town of 10,000 inhab., picturesquely situated on the slopes of a hill and the bank of a small stream, which waters a palm-grove. Just beyond the station we obtain a wide view to the S. of the plain of the *Segura* (see below), with the towns of *San Felipe Neri*, *Catral*, and *Dolores* (see below). To the N. is the *Sierra de Crevillente*, to the W. the *Sierra de Callosa*.

24½ M. *Albatera-Catral* (33 ft.), the station for the two small towns of these names.

From Albatera-Catral to Torrevieja, 16½ M., railway in ca. 1 hr. (fares 3 p. 15, 2 p. 35, 1 p. 60 c.), viâ *Almoradí-Dolores* and *Rojales-Benijófar*. — 17 M. **Torrevieja** is a small seaport (7700 inhab.), with large salt-works, connected with Alicante also by steam-tramway.

The railway to Murcia passes the villages of *Granja de Rocamora* and *Cox*, the first with an Oriental-looking church, the other dominated by a Moorish castle. — 28 M. *Callosa de Segura*, a thoroughly Moorish little town, in which the Gothic church built by Charles V. seems curiously out of place. Some of the dwellings are built into the rock like caves. The hill-slopes are covered with cactus and agaves, while palms and orange-trees also abound.

We now enter the grain-growing plain of Orihuela, watered by the copious *Segura*, the fertility of which is proverbial: *llueva ó no llueva, trigo á Orihuela* ('rain or no rain, there's wheat in Orihuela'). To the right is the barren *Cerro de Oro*.

33 M. **Orihuela** *(Fonda la Catalana; Fonda de España)*, the *Orcelis* (?) of the Goths, and the *Auriwâleh* or *Aryûl* of the Moors, is a town of 21,000 inhab. and the seat of a bishop, situated on the left bank of the Segura. The town contains an uninteresting Gothic *Cathedral* and is dominated by a *Moorish Castle*.

The train crosses the Segura. To the left is the *Sierra de Columbares*. — 37 M. *Beniel;* 40 M. *Zeneta*. To the right, beyond the Segura, appears the *Monte Agudo*, a trap hill crowned with the ruins of a Moorish castle and adopted as the cognizance of the *Huerta of Murcia* (p. 314), the S. margin of which is now skirted by the railway.

40½ M. **Alquerías**, the junction of the railway to Cartagena (R. 38). — In the distance rises the lofty tower of the cathedral of Murcia. — 44 M. *Beniaján*, situated to the left, amidst orange-trees and blue-gum trees. — 47 M. *Murcia*, see p. 315.

38. From Chinchilla *(Madrid)* to Murcia and Cartagena.

141 M. Railway in 7-9¼ hrs.; fares 27 p. 20, 21 p. 10, 12 p. 95 c. (to *Murcia*, 101 M., in 4¾-6¼ hrs.; fares 19 p. 40, 15 p. 5, 9 p. 25 c.). The mail train from Madrid to Cartagena has sleeping-cars (20 p. 25 c.). There are railway-restaurants at *Chinchilla* and *Murcia*. — Passengers for Baza (and Granada; R. 39) change carriages at *Alcantarilla*, those for Elche and Alicante (R. 37) at *Alquerías* (see above).

From Madrid to (185 M.) *Chinchilla*, see R. 36. Our line here diverges to the S. from that to La Encina. The scenery is dreary.

7½ M. *Pozo Cañada.* We cross the watershed between the Turia and the Segura and pass the *Peñas de San Pedro* (right). — 25½ M. *Tobarra* (2070 ft.), a prettily situated town with 7700 inhabitants. In the distance to the right are seen the *Sierra de Alcaraz* (5910 ft.) and the *Calar del Mundo* (5440 ft.). The district is abundantly watered by the *Tobarra*, which the railway follows all the way to Agramón. — In front appears the *Sierra de las Cabras.*

31 M. *Hellín*, with 9400 inhab., lies about 12 M. to the N. of the sulphur-mines of Hellín, which were known to the Romans. The desolate-looking landscape is bounded by mountains of fantastic form. — Beyond (43 M.) *Agramón* we descend to the *Mundo*, which here penetrates the mountains by a deep gorge. We cross the *Rambla de Saltavar.* — 50½ M. *Las Minas del Mundo*, at the confluence of the Mundo and the *Segura* (p. 313), with valuable sulphur-mines, which belong to the state.

The railway now follows the winding course of the Segura, which sweeps to the S. round the *Sierra de la Cabeza*, and beyond two tunnels we reach a district, the wealth of which consists in its esparto grass *(Macrochloa tenacissima)*, a useful plant which is cut twice in the year. The young stems afford an excellent fodder for cattle, while the fibrous leaves are made into matting, baskets, ropes, sandals, and writing-paper, for the last of which large quantities are exported to England. — 54½ M. *Calasparra.* — The railway crosses two ramblas *(del Mono* and *del Judío)*. On the opposite side of the Segura are the *Cerro de Soltraos*, the *Cabeza del Asno*, and other curiously-shaped mountains.

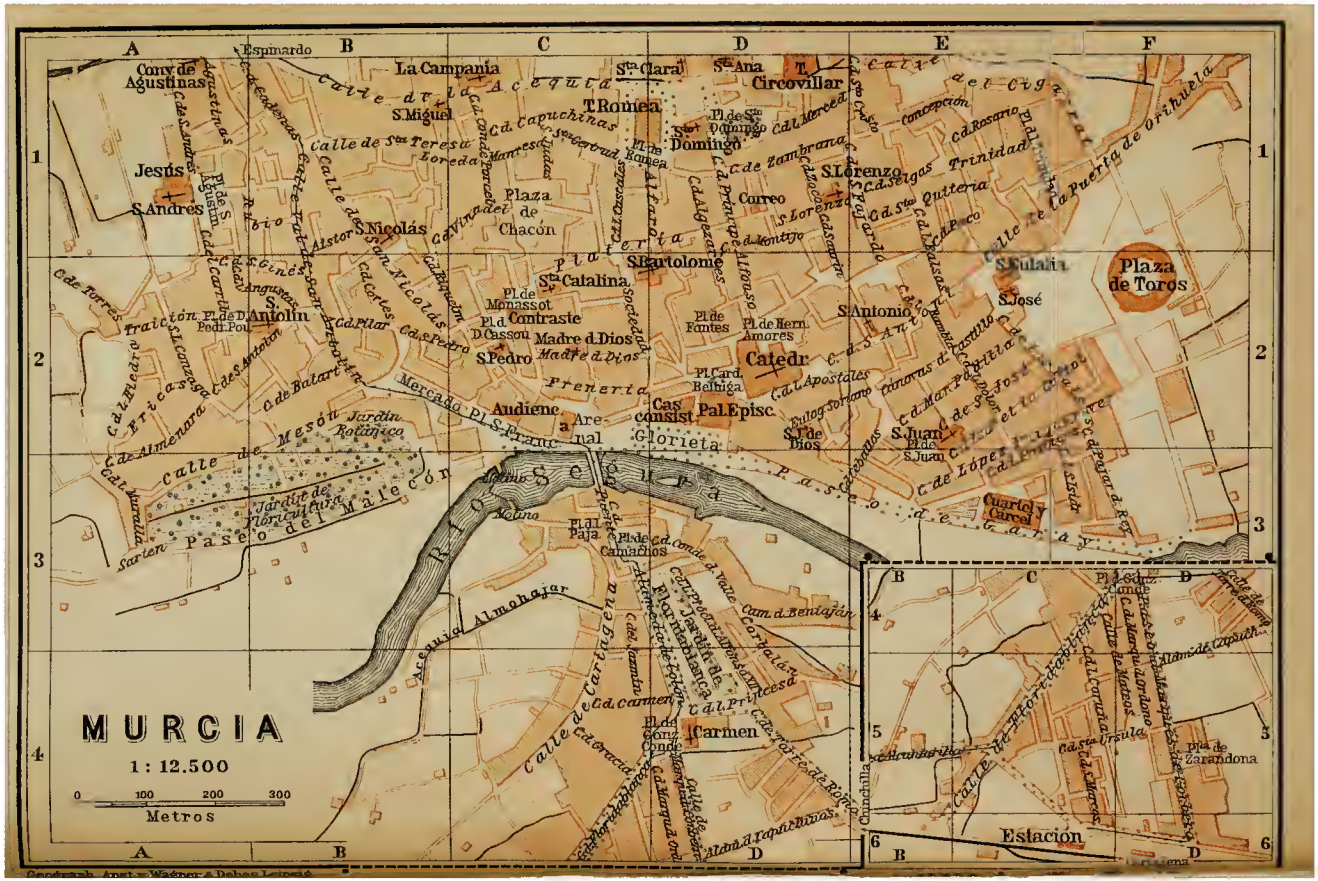
69½ M. **Cieza** (590 ft.), a town with 13,000 inhab., picturesquely situated in a very fertile huerta on the left bank of the Segura. — Near the town are the ruins of an ancient Roman fortification.

76 M. *Blanca* lies to the right, on the Segura, and is commanded by the *Peña Negra*, with the ruins of a Moorish castle. Numerous orange-groves. To the left rises the *Sierra de la Pila.* — 84 M. *Archena* lies on the Segura, 4½ M. to the W.

A little to the N., in a side-valley, lie the **Baños de Archena** *(Hotel Las Termas; Fonda de Levante)*, the warm sulphur-springs of which (125° Fahr.) yield about 88,000 gallons daily and attract 6000 visitors annually. The seasons are April-June and Sept. 1st to Nov. 20th.

87½ M. *Lorqui*, the Roman *Ilorci*, with a small natron-lake. — To the left, as we proceed, lies *Molina*, with its saline springs. The train crosses the Segura. — 90 M. *Alguazas* lies on the *Mula*, which descends from the *Sierra de la Mula* (5190 ft.) and is notorious for its 'avenidas' (p. 280). We cross the stream. — 91½ M. *Cotillas*, with a palace of the Marqués de Corvera, to whom most of the soil here belongs. We cross the *Rambla Salada.* To the left is *Jabalí Nuevo.*

95½ M. **Alcantarilla,** a town of 4900 inhab., is the junction of the line to Baza and Granada (R. 39) and is also connected with Murcia by tramway. It lies at the beginning of the *Huerta of Murcia* and on the great 'vuelta' of the Segura, which here makes a right-


MURCIA
1 : 12.500
0 100 200 300
Metros
Espinardo
Conv. de Agustinas
La Campania
Sta. Clara
Sta. Ana
Circovillar
T. Romea
S. Miguel
Jesús
S. Andres
S. Nicolás
Plaza de Chacón
Plateria
S. Bartolomé
Sta. Catalina
Contraste
Madre d. Dios
S. Pedro
Audiencia
Arenal
Cas. consist.
Pal. Episc.
Catedr.
S. Antonio
S. Lorenzo
Correo
S. Eulalia
S. José
Plaza de Toros
Cuartel y Carcel
Paseo del Malecón
Paseo de Garay
Rio Segura
Acequia Almohajar
Carmen
Estación
Pta. de Zarandona
Chinchilla
Cartagena

angled turn to the E. In the distance are seen the *Monte Agudo* and the *Montaña de Fuensanta* (p. 317). — Farther on we pass the large *Convento de San Jerónimo* (p. 317) and the village of *Jabalí Viejo* (left). — 100 M. *Murcia.*

Murcia. — **Railway Station** (Pl. C, 6; restaurant) to the S. of the town (tramway, see below).

Hotels. *Hotel Universal (Pl. a; C, 2), in a new building in the Arenal, pens. from 9 p.; Hotel Patrón, Calle del Príncipe Alfonso (Pl. D, 1, 2), pens. from 6 p.; Hotel Amat é hijo, opposite the last. pens. 6 p., very fair. — **Cafés.** *Café de Sevilla*, Arenal; *Oriental*, Calle del Príncipe Alfonso.

Tramways. From the *Plano de San Francisco*, at the Arenal (Pl. C, 2), to the railway-station, to Alcantarilla (comp. Pl. B, 5), and to Espinardo (comp. Pl. A, B, 1).

Post Office (*Correo*; Pl. D, 1), Calle de San Cristóbal. — **Telegraph Office**, Calle de San Antonio.

Chief Attractions (half-a-day): *Cathedral*, with view from the tower; *Platería*; *Malecón*; *Ermita de Jesús.* — In Holy Week (*Semana Santa*) imposing *Processions* are held.

Murcia (140 ft.), the *Medînat Mursiya* of the Moors, is the capital of the former kingdom and the present province of the same name, and has been the seat of a bishop since 1291. Pop. 31,892. It lies on both banks of the *Segura* (the *Tader* of the ancients and the *Skehûra* of the Moors), which separates the old town, on the left, from the newer quarters, with their wide tree-shaded streets, on the right. The environs of Murcia surpass in fertility both the Vega of Granada and the Huerta of Valencia; but the mountains, which rise on all sides, are bare and barren. The Montaña de Fuensanta (p. 317) is a beautiful feature in the view to the S.

The climate of Murcia (comp. p. 281) is liable to great variation. The summer is extremely warm (maximum 120° Fahr.) and in winter ten degrees of frost are by no means unheard of. Young plants are often injured by the cold N. wind on the nights of March. The elms, planes, mulberries, and fig-trees seldom put forth their leaves before the second half of March.

The city is undoubtedly of Iberian origin, but is unknown to history before its occupation by the Moors. After the fall of the caliphate of Cordova it belonged in turn to *Almería*, *Toledo*, and *Seville.* In 1172 it fell into the hands of the *Almohades* (p. 369), and from 1224 to 1243 it formed an independent Moorish kingdom under *'Abdallah el-'Adil.* In the latter year it was taken by *Ferdinand III.* of Castile. Numerous Catalan, Aragonese, and French families then took up their abode here, and their names are still preserved. In the War of the Spanish Succession *Bishop Luis de Belluga* successfully defended the town against the troops of the Archduke of Austria by placing the huerta under water.

From the *Railway Station* the Paseo del Marqués de Corbera (Pl. D, 4-6) leads to the *Jardín de Floridablanca* (Pl. D, 3, 4), with a monument to *Jos. Moñino, Conde de Floridablanca* (1729-1808), the minister of Charles III. The Paseo here joins the other main thoroughfares, and is continued by the Calle del Puente to the handsome stone *Bridge*, which crosses the Segura to the old town.

The large sunny square to the N. of the bridge is the ARENAL or *Plaza de la Constitución* (Pl. C, 2), enlivened on Wed. and Sat. by peasants in their gay costumes engaged in marketing. On its E. side is the *Paseo de la Glorieta* (Pl. D, 2), a pleasant promenade, affording fine views of the imposing S. façades of the *Casas Consistoriales* and the *Palacio Episcopal*. On the N. the last faces the Plaza del Cardinal Belluga, in which rises also the cathedral.

The **Cathedral** (*Santa María;* Pl. D, 2), a Gothic building founded by *Bishop Peñaranda* in 1358, on the site of a mosque, was partly modernized in 1521. The effective baroque *Façade (pp. liv, lxx) was erected in the 18th cent. by *Jaime Bort*. The *North Tower* is the only one completed. The *Portada de los Apóstoles* (S.) is late-Gothic; the *Portada de las Lágrimas* (N.) is attributed to *Berruguete*.

Interior. The aisles on both sides are flanked by series of chapels, the transept is short, and an ambulatory encircles the Capilla Mayor. The *Coro*, projecting into the nave, has stalls of the 18th cent., brought hither from another church. Above the trascoro is the large organ. — The CHAPELS possess many features of interest. In the *4th Chapel* of the right aisle is a fine relief of the Nativity (known as 'The Shepherds'; p. lx) by an unknown master of the Renaissance. In the *Capilla del Sagrario* is a Marriage of the Virgin by Vicente Joanes Macip (1516). In the *Capilla de San José* is a picture of St. Luke painting the Madonna, a fine copy of the work ascribed to Raphael at the Academy of St. Luke in Rome, and in the *Capilla del Marqués de los Vélez* is a statue of St. Jerome, by Franc. Zarcillo. The *Capilla del Marqués Noveldes*, richly decorated in the Gothic style, is modern except its lower portion. — The CAPILLA MAYOR is adorned with numerous statues of kings and saints. A casket in a Renaissance niche to the left contains the heart and viscera of *Alfonso the Learned*. To the right are the remains of *St. Fulgentius* and *St. Florentina*. The *High Altar* has a modern gilded retablo, with a painting of Christ elevating the Host, after the frequently recurring type of Macip. — The SACRISTÍA MAYOR, with its beautiful Renaissance portal, contains some fine wood-carvings by Berruguete (p. lxiii) and a custodia by Pérez de Montalbo (1677).

The TOWER (310 ft. high) of the cathedral was completed by *Card. Mateo de Langa* (*Matthias Lang*, a German) in 1521, and shows the hands of various architects: *Berruguete*, *Herrera*, *Montañés*, and *Ventura Rodríguez*. It consists of several sections, diminishing in size as they ascend. The lowest story is richly decorated in the plateresque style. Comp. p. liv.

Entering by the door adjoining the N. transept, we ascend at first by 18 inclined planes and then by 44 tall steps to the clock, whence an easy spiral staircase ascends to the upper story (fee to the 'Campanero', 20-25 c.). The *VIEW embraces the town and the valley of the Segura and that of the Sangonera up to Lorca (p. 320); to the S., the Montaña de la Fuensanta (p. 317); to the E., the cemetery and Mte. Agudo (p. 313). To the N.W. is the Hieronymite convent (p. 317), and to the N. the plateau rises gradually to the mountains.

From the cathedral the CALLE DEL PRÍNCIPE ALFONSO (Pl. D, 2, 1), the chief business-street of Murcia (no wheeled traffic), containing many interesting balconied houses and the sumptuous *Casino*, leads to the N. to the spacious Plaza de Santo Domingo, which is planted with trees. About halfway the PLATERÍA (Pl. D, C, 1, 2), a street

so narrow that carriages are excluded from it, diverges to the left. In summer it is protected against the sun by movable awnings *(toldos)*. The celebrated *mantas* of Murcia and articles of gold and silver may be purchased at numerous shops in this street. — To the S.W. the Platería ends at the *Plaza de Monasot* (Pl. C, 2), on the E. side of which stands the old church of *Santa Catalina*, containing some fine tombs. On the S. side is the *Contraste*, the old assay-office for weights and measures, now containing a small Museo Provincial, with pictures by *Ribera*, *Orrente*, *Bassano*, and others.

Several other churches in Murcia may be mentioned. **San Juan** (Pl. E, 2) contains two busts of John the Baptist, by *Franc. Zarcillo*. — In the church of **San Nicolás** (Pl. B, 2) are a coloured group of St. Joseph and the Holy Child by *Mala* (side-chapel of the N. transept) and a coloured statuette of St. Anthony, in the dress of the Capuchins, by *Alonso Cano* (p. lxviii; on the altar of the left transept). — **San Miguel** (Pl. B, 1) possesses a remarkable retablo by *F. Zarcillo* (p. lxx). — The **Ermita de Jesús,** a round edifice beside the church of San Andrés, contains a unique series of **Pasos*, or processional figures, by *Francisco Zarcillo*, including the Last Supper, the Agony in the Garden, the Kiss of Judas, and Christ on the way to Golgotha (comp. p. lxix; apply to the majordomo).

We follow the river to the W. of the Arenal (p. 316) and finally ascend a flight of five stone steps to the **Paseo del Malecón** (Pl. B, A, 3), the finest, though shadeless, promenade of Murcia. This, commanding a fine view, runs along the quay or river-embankment ('malecón'), which protects various groves of oranges and palms from inundations.

Excursions. The convent of **San Jerónimo** (p. 315), about 3 M. to the W., contains an admirable work by *Fr. Zarcillo*, representing St. Jerome with the crucifix and skull. — The convent of *Fuensanta*, with its spring, is situated to the S., halfway up the mountain of its own name. It may be reached by carriage in ¾ hr., but the road is rather rough. — A drive to the *Monte Agudo* (p. 313) affords an excellent survey of the luxuriant vegetation of the huerta.

From Murcia to *Elche* and *Alicante*, see R. 37.

Continuation of the Railway to Cartagena. The train runs to the E., following the Alicante line as far as (107 M.) *Alquerías* (p. 313). It then turns towards the S. and ascends to a *despoblado* (p. 281). Beyond a deep cutting (755 ft. above the sea) the *Sierra de Almenara* appears on the right. To the left are the *Mar Menor*, a salt lagoon, 12 M. long and 26 M. wide, separated from the sea by a flat sandy spit and containing some rocky islets. On the *Cabo de Palos* is a lighthouse.

119 M. *Riquelme*. Numerous windmills begin to appear. — The train descends to (125 M.) *Balsicas*. 130 M. *Pacheco*. We cross the rambla of the *Albujón*. 133½ M. *La Palma*. Large eucalyptus-trees are passed. On the right is *San Antonio Abad*, a suburb of Cartagena.

141 M. **Cartagena.** — The **Railway Station** *(Estación)* lies to the N.E. of the town, which the hotel-omnibuses (1 p.) enter by the Puerta de San José.

Hotels. Gran Hotel de Francia y de París (Pl. b), at the corner of the Plaza Santa Catalina and the Calle de Osuna, with lift and baths, pens. 6-10 p., good; Gran Hotel Ramos (Pl. a), Plaza de San Sebastián, at the N. end of the Calle Mayor, with baths.

Cafés in the Calle Mayor.

Tramways. From the *Puerta de Murcia:* to the E. through the town to Puerta de San José and past the railway station to the suburb of Santa Lucía; to the N. through Puerta de Madrid and thence to San Antonio Abad (p. 317) and Los Dolores, or to Los Molinos.

Post Office *(Correo;* Pl. 4), Plaza de Valarino-Togores 10. — **Telegraph Office** (Pl. 8), Calle de Palas 2.

Banks. *Banco de España*, Puerta de Murcia; *W. Ehlers*, Plaza del Rey.

British Vice-Consul, *John C. Gray* (also Lloyd's Agent), Plaza del Rey 7. — **American Consular Agent,** *Alexander J. Marks.*

Steamers ply to *Almería, Alicante, Marseilles, Oran*, etc.

Cartagena, the *New Carthage* of the Phœnicians and Romans, and the *Kartâjana* of the Arabs, is a strongly fortified town of 41,316 inhab., and the chief naval harbour of Spain. It lies on the N. bank of a deeply indented bay at the foot the *Castillo de la Concepción* (p. 319), a hill sprinkled with many ruins. The narrow entrance to the harbour, which is the best on the entire E. and S. coast of the peninsula, is protected by the *Castillo de las Galeras* (650 ft.; W.) and the *Castillo de San Julián* (920 ft.; E.), two forts crowning precipitous volcanic cliffs. The outer part of the bay is sheltered on the S.E. by the small island of *Escombrera*, the ancient *Scombraria* ('place of mackerel fishing'). Apart from its historical reminiscences and its beautiful situation, Cartagena has little to offer to the tourist. — The climate is singularly mild; but the *Mistral*, or N.W. wind, is often troublesome in winter.

The situation of the town, resembling that of the African Carthage and admirably adapted for the headquarters of a naval power, testifies to the perspicacity of *Hasdrubal*, the son-in-law and successor of Hamilcar Barcas, in founding here (B.C. 221), on the site of an ancient Iberian settlement, the 'new' royal citadel of the Carthaginian dominion in Spain. It answers exactly to the description of Polybius, who spent some time here with Scipio the Younger in B.C. 151 and has given a graphic account of the conquest of the town by *Publius Corn. Scipio Africanus Major* in B.C. 209. The temple of Æsculapius-Eshmun occupied the site of the Castillo de San Julián, and the castle of the Barcas family lay on the hill of Galeras. Under the Romans Cartagena still passed for the richest and largest town in the peninsula, and it alternated with Tarraco (p. 264) as seat of the governor of Hispania Citerior. Cæsar, or more probably Augustus, raised the town to the rank of a colony *(Colonia Victrix Julia)*. At a later date it was eclipsed by Tarraco, but it remained an important seat of commerce and was finally one of the last supports of the Romano-Byzantine empire in Spain. As late as 589 A.D., under the Emperor Mauricius, its fortifications were strengthened against the attacks of African barbarians. — Under the Moors Kartâjana formed an independent kingdom, which Ferdinand II. of Castile conquered in 1243. The Moors, however, overran it once more, and it did not come finally into Spanish hands until the time of Jaime I. of Aragón (d. 1276). It was from Cartagena that Card. Ximénez sailed in 1509 for his famous attack on Oran. The town was sacked by Admiral Drake in 1585. In 1873 Cartagena attracted notice by its communist rebellion against the central government.

CARTAGENA
1:28.000
0 500 Metros
1 Teatro Circo
2 Nª Sª del Cármen
3 Caridad
4 Correo
5 S. Diego
6 Plaza de Toros
7 Castillo de la Concepción
8 Telégrafos
9 Sta María de Gracia
10 Casino
11 Teatro principal
12 S. Agustín
13 Casa Consistorial
14 Iglesia Antigua
A Plaza de la Constitución
B " " " Mercéd
C " Valarino Togores
D " del Rey
E " de las Monjas
F " " Sta Catalina
S. Antonio Abad
Murcia Estación
Castillo de los Moros
Cementerio
Santa Lucía
Obelisco
Pta d. l. Serreta
Parque de Artillería
Pta de Madrid
Castillo
Hospit. Mil. y Cuartel
Concepcion
Arsenal
Muralla del Mar
Muelle de Alfonso XII
Presidio
Canal de Algameca
PUERTO
Dique
Espalmador Chico
Cerro del Viento
Dique de la Curra
Faro
Bata de S. Leandro
Castillo de S. Julián
Espalmador Grande
Bata de Sta Florentina
Castillo de las Galeras
Bata y Dique de Navidad
Faro
Fte Sta Ana
Cala Cortina
El Cortijo
Algameca Chica
Punta y Bata de la Podadera
Punta y Bata de Trinca-Botijas
I. del Gato
Geogr. Anst. v. Wagner & Debes, Leipzig.

The *Harbour* is skirted by the *Muelle de Alfonso Doce*, a fine quay, bounded on the N. by the *Muralla del Mar*, or town-wall. We approach the last from the Plaza Santa Catalina, with its palms. In this square is the Hotel de Francia and the new town-hall (under construction). Passing the remains of the *Old Cathedral* (Iglesia Antigua; Pl. 14), a Gothic structure of the 13th cent., we ascend to the *Castillo de la Concepción* (230 ft.; Pl. 7), which commands the finest view of the town and harbour.

The Plaza de Santa Catalina is continued towards the N.W. by the Calle Mayor, the chief business-street of the town. To the left stands the *Capitanía General*. To the E., at the corner of the Calle del Aire, is the church of *Santa María de Gracia* (Pl. 9), containing an altar-group by Francisco Zarcillo (p. lxx). Farther on lies the *Plaza de la Constitución* (Pl. A), with its grounds.

From the *Puerta de San José*, the N.E. gate of the city, a dusty road leads to the S.E., past the railway-station and the *Castillo de los Moros*, to *Santa Lucía*, a suburb situated below the Fort San Julián and containing lead-smelting works. — Outside the Puerta de Madrid, the N.W. town-gate, is an *Alameda* with six rows of elm-trees, through which runs the tramway to San Antonio Abad (p. 318).

The *Arsenal*, a creation of the years 1874-76, is in a neglected state, and visible only with a certificate from the traveller's consulate. There is practically nothing to see.

A Steam Tramway (*Tranvía á Vapor;* fares 1 p., 65 c.), starting at the Puerta de San José (see above), runs from Cartagena to the S.W., viâ *Alumbres*, to (5 M.) **La Unión** (formerly named *Herrería*), the focus of one of the busiest lead and silver mining districts in Spain. The mines were known to the Carthaginians and Romans. Polybius (p. 318) visited them and has left a description of their working. — We may proceed viâ *Descargador* and *Es'recho* to *Los Blancos*.

39. From Murcia to Guadix viâ Baza.

140 M. Railway to (124 M.) *Baza* in 10 hrs. (fares 28 p. 10, 21 p. 10, 13 p. 80 c.). There is only one through-train daily; no railway-restaurant on the way. — From Baza to (16 M.) *Guadix* Diligence in 6 hrs. (uncomfortable; fares 30, 20 p.), starting at 6 a.m. Carriage 60 p., luggage extra.

Murcia, see p. 315. — The train follows the Madrid railway (R. 38) to (5 M.) *Alcantarilla* and then ascends to the S.W. along the left bank of the *Sangonera*.

14½ M. *Librilla*, picturesquely situated on both sides of a ravine. — 19½ M. *Alhama de Murcia*, a town of 8400 inhab., has warm sulphur springs (102-108° Fahr.), which rise at the foot of the castle-hill. — To the right lies the little town of *Aledo*, celebrated for its wine. In the 11th cent. it was one of the chief vantage-points of the Castilians in their struggles with the Moors. — 27½ M. *Totana* (13,700 inhab.), situated amid the S. spurs of the *Sierra de Espuña*. — We cross the *Rambla del Evor* and pass the *Casas de Guevara*. To the left rises the *Sierra de Almenara* (2885 ft.).

41 M. **Lorca** (1150 ft.; *Fonda del Universo; Fonda del Comercio*), the *Eliocroca* of the Romans and the *Lôrca* of the Moors, is a town with 26,690 inhab., picturesquely situated on the N.W. slope of the *Sierra del Caño* and traversed by the *Guadalantín*, an insignificant stream. In the midst of the closely-built old town is the Moorish *Castle*. — The centre of the life of the new town is the handsome *Plaza Mayor* or *Plaza de la Constitución*, with the church of *San Patricio* and the *Casa Consistorial*. The church of *Santa María Real de las Huertas* occupies the spot where the Infante Alonso ('el Sabio') pitched his camp before his capture of the town (1234). — The charming environs of the town are notable for their fine trees. The large *Pantano de Puentes*, to the S. of Lorca, was constructed in 1775-85 and restored in 1886.

To the left rises the *Sierra del Caño*. Near (48 M.) *Lumbreras* we cross the narrow ravine of the *Nogalte*, which was, in the 15th cent., the scene of the bloody struggles with the Moors of Granada, described by Lope de Vega in his drama 'El Primer Fajardo'.

From (51 M.) *Empalme* or *Almendricos* a branch-railway runs in $1^1/_4$ hr. to ($19^1/_2$ M.) *Aguilas*, a small seaport (Brit. vice-consul, *T. H. Naftel*). — 60 M. *Las Norias*. — The train intersects the *Sierra de Enmedio*, a barren and thinly peopled district. 67 M. *Huércal-Overa*, a town of 4800 inhab., is the first place in Andalusia.

The train now threads several tunnels and enters the beautiful valley of the *Almanzora*, which is bounded on the S. by the lofty summits of the *Sierra de los Filabres* (5820 ft.). — 74 M. *Zurgena;* 80 M. *Almanzora*, amid olive groves; 83 M. *Cantoria;* $89^1/_2$ M. *Fines-Olula*. — 93 M. *Purchena*, with a ruined castle, is the capital of the valley. — 100 M. *Tíjola*. Beyond ($104^1/_2$ M.) *Seron* the train ascends to the N.W. towards the ridge of the *Sierra de Baza*. 113 M. *Hijate*. We descend through a tunnel. 121 M. *Caniles*.

124 M. **Baza** (*Fonda Marequida; Fonda Granadina*, unpretending), an ancient Iberian settlement, the Roman *Basti* and the Moorish *Basta*, was captured by Isabella of Castile in 1489 with the aid of the cannon still preserved in the Alameda. It lies on the slope of a hill. Pop. 12,000. The collegiate church of *San Máximo*, containing the relics of this saint, occupies the site of a Visigothic cathedral built by King Reccared and of the Moorish mosque. In the centre of the town is the *Alcazaba*, a Moorish castle. To the N.E. rises the *Javalcón* (4715 ft.), an isolated, bell-shaped Jurassic hill, commanding a good view of the basin of Baza and Guadix.

The Road to Guadix (diligence, p. 319) runs to the S.W. over the long *Cuesta de la Monja* and, near a Moorish watch-tower, enters a forest of pines and oaks. At the *Venta del Baul* it descends several difficult slopes and it then enters a plain furrowed by numerous water-courses. Beyond the *Ventas de Fuente del Alcamo* and *Gor* we reach (16 M.) *Guadix* (p. 328).

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Andalusia†, the southernmost part of Spain, is, geologically, of comparatively recent origin. Even in the tertiary epoch the Iberian plateau was here surrounded by the sea, until the bottom, under the influence of a pressure acting from S. to N., rose in long parallel folds, and a new passage between the Mediterranean and the Atlantic was afforded by the cleaving of the present Straits of Gibraltar. The basin of the Guadalquivir, the highest point of which is scarcely 500 ft. above the sea-level, was the last portion to emerge. The littoral mountain-system, faced by a pendant range on the N. African coast, stretches mainly from E. to W., presenting a precipitous slope towards the sea, and is divided into several chains by transverse fractures, in which volcanic activity is still indicated by frequent earthquakes (p. 367). The *Sierra Nevada* ('snow mountains') attains the highest elevation in Spain (11,420 ft.). The *Serranía de Ronda*, the W. chain, bends towards the N. *Andalucía Alta*, intersected by the above-mentioned folds, opens towards the Mediterranean, while *Andalucía Baja*, or Lower Andalusia, comprising the basin of the Guadalquivir, has its main relations with the Atlantic. The *Guadalquivir* (Arabic *Wâd-al-Kebîr*, 'the great river'), the *Baetis* of the ancients, and the largest river in Spain next to the Ebro, rises in the Sierra de Cazorla, on the N.E., but it receives the *Guadiana Menor* and its other chief affluents from the Sierra Nevada. After a tumultuous upper course it reaches the plain beyond Montoro and becomes navigable at Cordova, while sea-going vessels of moderate size can now ascend as far as Seville. The dangerous *Avenidas* (see p. 280) on this stream, which are highest when the tide is rising before a stiff breeze from the S.W., sometimes suddenly raise the water level at Seville by about 25 ft.

This region, the *Tarshish* of the Bible and the *Tartessus* of classic days, was the source whence was derived the silver, and to a less extent, the gold, that formed the main-stay of the wealth of Tyre; and its HISTORY dates from the remotest antiquity. In the earliest times the Mediterranean nations, such as the Phœnicians, Greeks, and Carthaginians, contented themselves with visiting the harbours that were ensconced in the amphitheatrical recesses of the mountains fringing the S.E. coast. The task of transporting the products of the interior across the range and down the river was left to the aborigines. In this way, and perhaps before the foundation of Gades, arose the Phœnician cities of *Abdera* (Adra), *Sexi* (Almuñécar, near Motril), *Malaca* (Málaga), *Suel* (Fuengirola), *Calpe* (Gibraltar), and other smaller settlements, the names of which are lost, as they coined no money of their own. *Gadir* or *Gades* (Cadiz), which became pro-

† Andalusia embraces the provinces of *Almería* (3360 sq. M.; pop. 359,013), *Cádiz* (2834 sq. M.; pop. 452,659), *Córdoba* (5300 sq. M.; pop 455,859), *Granada* (4928 sq. M.; pop. 492,460), *Huelva* (4260 sq. M.; pop. 260,850), *Jaén* (5200 sq. M.; pop. 474,490), *Málaga* (2835 sq. M.; pop. 511,939), and *Sevilla* (5430 sq. M.; pop. 555,256).

minent about the year 1100 B.C., lay farther to the W. than any of these, and afterwards was dependent upon Carthage. The art of writing, the first and most important aid to commerce, was propagated from Gades, which thereby laid the foundation of the higher civilization of the Peninsula. The Carthaginians, who had established themselves in the Balearic Isles, first entered Iberia in B.C. 480, having been summoned to the aid of the Gaditanians. After the Punic Wars came the domination of the Romans, who ultimately (27 A.D.) formed the whole of S. Spain into the *Provincia Baetica*. On the break-up of the Roman empire Andalusia was overrun by the Vandals, Suevi, and Visigoths. Early in the 8th cent. it passed into the possession of the Arabs and Berbers, who had crossed (711) the strait between Africa and Europe at the rocky promontory that to this day commemorates the name of their leader (Gibraltar = Jebel Tarik or hill of Tarik). They called their new conquest *El Andalus* ('western land') — a name that they afterwards extended to the whole Iberian Peninsula for the conquest of which Andalusia served as base. The Moors maintained their footing in Andalusia till the 13th cent.; and Granada did not fall into the hands of Ferdinand the Catholic till 1492.

The vicissitudes through which the country has passed are reflected in its present INHABITANTS. Half-European and half-African, at one time Christian and at another Pagan, they have absorbed something from every nation that ruled over them and have spoken the tongue of each successive conqueror. To this day the speech of the Andalusian contains a very much larger proportion of Arabic words than that of the Castilian. Almost every word connected with the soil, with the implements of husbandry, and with irrigation is Arabic. The dances and music of the people are distinctly Oriental.

To his Oriental relations it is that the Andalusian *(Andaluz, Andaluza)* owes his exuberant imagination. No greater contrast can be imagined than that between the dignified and proud Castilian and the volatile Andalusian, who accepts fancy for fact, sees everything as through a magnifying glass, and is always prone to indulge in 'fanfarronadas'. Nothing, on the other hand, is more charming than the bearing of an Andalusian Maja, who is admired rather for her wit, her grace, and her power of repartee than for her beauty. The *Sal Andaluza* is as proverbial as the Attic salt of the ancients. A *salada*, or 'salted' fair one, pleases the Andalusian more than the most ravishing of tongue-tied beauties. The word *salero* (salt-cellar) is used to express the sum of feminine charm, as revealed in witty conversation, singing, dancing, etc.

¡Salero! viva el salero!	Salero, long live the salero!
¡Salero! viva la sal!	Salero, long live the salt!
Que tiene Usted mas salero	You possess more salero
Que el salero universal.	Than the salero of the whole world

Another 'solear' advises a cold beauty to betake herself to the salt-works and provide herself with salt:

Tu tienes mu poca sá;
Corre, bete á las salínas,
Que te la acaben de echá.

The Andalusian is the born *Gracioso* of the Spanish drama, the Leporello and Figaro of the operatic stage; in his graver form he appears as *Torero* or *Contrabandista*. The little town of Chiclana is the home of the most renowned bull-fighters, and the Serranía de Ronda is the recognized haunt of the smuggler. Another popular character was the *Bandolero* or *Secuestrador*, the Andalusian brigand, who kidnapped wealthy citizens in order to hold them for ransom. If he fell into the power of the authorities through the exertions of the Guardia Civil (p. xxix), the fate of the 'Unlucky One' *(desdichado)* was celebrated in a 'leyenda patriótica'. For the hero of the Spanish people has always been the enemy of society.

Andalusia contains the largest and most interesting BUILDINGS of Spain, such as the Gothic *Cathedral of Seville*, the *Mosque of Cordova*, the *Alhambra*, the *Giralda*, and the *Alcázar of Seville*. All of these, except the first, are monuments of the period of the Moors, who, aided by the natural wealth of the land and the lavish favours of a southern sky, made Andalusia the centre of a brilliant civilization. In spite of all that is fantastic and exaggerated, the first glimpse of the forest of columns in the Mosque of Cordova or the view from the Torre de Vela at the Alhambra must always mark an epoch in the life of the impressionable traveller.

The NATURAL SCENERY is no less attractive. In this respect Andalusia bears the same relation to the interior of Spain as Sicily does to the Italian mainland, or Provence to the rest of S. France. It unites within a comparatively narrow compass all that is scattered widely over the rest of the peninsula. To the E. are vast plateaux and steppes, frozen in winter and parched in summer; to the S. rise snow-clad mountains; on the S.W. are the sand-dunes of the Atlantic coast. The Guadalquivir rolls down to the sea through a profusion of olive-groves; the Sierra Morena is overgrown with great carpets of cistus; the carefully irrigated vegas produce cotton and sugar-cane near the Mediterranean. Those who steam along the S. coast survey at one time, between Motril and Adra, all the zones of vegetation from the Equator to the Arctic Circle. Those who ascend through the beautiful valleys of Alpujarras to one of the summits of the Sierra Nevada pass in a few hours from the orange gardens of Lanjarón, across rich fields of maize, wheat, and rye, through forests of chestnuts and oaks, and over wide tracts of brushwood, to the so-called 'borreguiles' (lamb-pastures) ending in the 'ventis-queros' of eternal snow. — The view from the top of the Picacho de la Veleta (p. 363) is one of the grandest in the world. Experiences almost worthy to rank with

this are the view into the basin of Ronda (p. 439) and the sight of the Atlantic Ocean from the ramparts of Cadiz, in whose harbour once anchored the silver-fleets of America.

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40. From Madrid to Cordova *(Seville)* viâ Alcázar and Baeza.

274 M. Railway in 10³/₄-18³/₄ hrs.; fares 53 p. 5, 41 p. 15, 25 p. 20 c. (to *Seville*, 355 M., in 14¹/₄-24³/₄ hrs.; fares 68 p. 80, 52 p. 90, 32 p. 30 c.). The 'train de luxe' (p. 123) has a limited number of carriages (1st cl. only; with supplement of 10%). — The trains start at the *Estación del Mediodía* (p. 50). There are railway-restaurants at *Aranjuez* and *Alcázar*.

From Madrid to (92 M.) *Alcázar de San Juan*, see R. 36. — The railway traverses *La Mancha Baja* (p. 307). To the N.E. the *Campo de Criptana* (p. 308), with its windmills, long remains in sight. We cross the *Marañón* and *Guadiana Alto*, two small brooks. — 108 M. *Argamasilla de Alba*. The village of this name lies about 6 M. to the S.E. (diligence).

Argamasilla is generally acccpted as the birthplace and home of the 'Ingenioso Hidalgo de la Mancha', snrnamed *Don Quixote* ('greaves'), though Cervantes purposely left the place nncertain 'in order that the people of La Mancha might one day contend abont his hero as the seven cities of Greece contended about Homer' (comp. p. 307). The house in which Cervantes is believed to have written some of the early chapters of his novel was burned down in 1905. The *Venta de Quesada*, some miles to the right on the highroad, is assigned as the scene of the knight's vigil. It is not improbable that the original of Don Quixote was Don Rodrigo de Pacheco, of whom there is a portrait in the church of Argamasilla.

122 M. **Manzanares** (1980 ft.; *Fonda Bascuñana; Fonda Nueva de Pinturo*), a town of 11,200 inhab., on the *Azuel*, occupies the site of a castle erected after the battle of Las Navas de Tolosa (p. 326). To the of the left Plaza lies the *Campo de Montiel*, which Don Quixote traversed in search of adventures (Part I, Book i, Chap. 2).

Many points mentioned in 'Don Quixote' lie to the E. of the section of the railway between Argamasilla and Manzanares. Thus the *Cave of Montesinos* (II, ii, 5) lies about 6 M. to the S.E. of the hamlet of Ruidera, a little to the N. of the ruined castle of Rocafria. It was probably a Roman copper-mine. The small *Lakes of Ruidera* (II, ii, 5), of which there are about a dozen, lie between Ruidera and Rocafria.

From Manzanares to Ciudad Real, 41 M., railway in 2 hrs. (fares 7 p. 95, 6 p. 15, 3 p. 75 c.). — The line descends to the W. along the Azuel. To the S. rises the *Sierra Morena;* to the N. lies the plain of the *Guadiana*. This river rises in the lakes of Ruidera (see above), disappears in the plain of *Villacenteno*, and re-appears above ground at the *Ojos del Guadiana* (2030 ft.). It was to this underground portion of the Guadiana that Ruy Gonzalez Clavijo referred when he boasted to Tamerlane that his master, King Henry, had a bridge so large that 100,000 sheep grazed upon it. Farther to the N. are the range of *La Calderina* (3960 ft.), and the *Puerto Lápiche*, mentioned in 'Don Quixote'. The soil is artificially irrigated and bears many vineyards and olives.

13¹/₂ M. **Daimiel** is a town of 11,800 inhab., with the Gothic church of *Santa María*. It lies in the N. part of the *Campo de Calatrava*, which formerly belonged to the Order of Calatrava, the first knightly order in

Spain, founded in 1158 to fight against the Moors. The order was suppressed by the 'Catholic Kings' in 1495, but still subsists as a titular dignity.

27 M. **Almagro,** a town of 8000 inhab., was founded under the name of *Milagro*. The *Castle* of the Knights of Calatrava is now a barrack. The lace of Almagro rivals that of Catalonia. A little to the E. are the *Bolaños de Calatrava*, with an old castle. To the S.W. lie the *Baños de Fuensanta*.

This part of the Campo de Calatrava contains many extinct volcanoes, rising from the tertiary formations of the plain, such as the *Cabezos del Palo*, *del Rey*, *de la Plata*, and *del Hierro*. — 39 M. *Miguelturra*. — 41 M. *Ciudad Real*, see p. 463.

The railway crosses the Azuel and runs to the S. to —

139½ M. **Valdepeñas** (2120 ft.; *Fonda Madrileña; Fonda de España*), a town with 20,510 inhab., celebrated for its wine and containing many large bodegas. The church has a late-Gothic porch.

From Valdepeñas to Puertollano, 47 M., branch-railway in 4¾ hrs. The line runs to the W., down the valley of the *Jabalón*, to (11 M.) *El Moral*, (17½ M.) *Montanchuelos*, and (20½ M.) *Granátula de Calatrava*, which lies near the ancient town of *Oretum*. The railway then crosses the Jabalón, near an old Roman bridge. 27 M. *La Calzada de Calatrava* has two old castles and several lace-factories. — 30½ M. *Hernán-Muñoz;* 45 M. *Argamasilla*, on the *Valsordo*, another lace-making place. — 47 M. *Puertollano*, see p. 463.

The Cordova railway ascends gradually past (148½ M.) *Santa Cruz de Mudela*, with its vineyards, and (159 M.) *Almuradiel* (2620 ft.), to the *Sierra Morena*, the *Mariani Montes* of the ancients, where it crosses the watershed between the Guadiana and the Guadalquivir. We then descend into the valley of the *Maraña* and beyond (165 M.) *Venta de Cárdenas*, usually believed to be the scene of Don Quixote's penance among the mountains (I. iii. 11), pass, by means of eight tunnels, through the celebrated **Puerto de Despeñaperros* ('precipice of dogs'), a mountain-pass between Castile and Andalusia. Road, railway, and river run side by side between the lofty walls of slate. The finest part is beyond the fourth tunnel, and the retrospect on emerging from the fifth tunnel is very striking. To the S. we obtain occasional glimpses of the Sierra Nevada. — 174 M. *Santa Elena* is the first station in Andalusia.

The village lies 3 M. to the S.W., near *Las Navas de Tolosa*, the scene of the momentous battle of July 16th, 1212, in which the Christian army, consisting of Spanish and foreign crusaders, routed the Almohades under Mohammed en-Nâsir. — About 1780 Santa Elena and several other villages on the high-road were colonized, under Charles III., by Count Olavides with immigrants mainly from S. Germany, with a view to ameliorating the lawless character of the district.

Beyond Santa Elena the train threads two tunnels and descends the valley of the *Guarrizas*. — 184 M. *Vilches* (1540 ft.) lies picturesquely between two hills. We cross the Guarrizas. — 190 M. *Vadollano*.

From Vadollano a Branch Railway (5½ M., in ½ hr.) runs to **Linares** (*Hotel Cervantes*, clean; *Fonda de París;* Brit. vice-consul), a town of 27,000 inhab., situated near the site of the ancient *Castulo*. The latter, the name of which is preserved in the neighbouring *Cazlona*, was the most important of the old Iberian settlements in this famous mining district (now called *Hellanes*) on the upper Guadalquivir, which is the reputed site of the fabulous 'Silver Mountain'. The mines, among which may be mentioned *La Fortilla*, *Los Quinientos*, *El Pozo Ancho*, and *Los Alamillos*, are mainly

worked by English companies. In the *Cerro de Val de Infierno*, 5 M. to the N. of Linares, are some ancient mines known as *Los Pozos de Aníbal*. — A branch-railway (13½ M., in ¾ hr.) runs from Linares to *Espelúy* (see below), passing *Bailén*, a town of 7500 inhab., noted for the capitulation of a French force of 17,000 men under General Dupont de l'Etang to the Spaniards under Castaños, on July 22nd, 1808.

196 M. **Baeza-Empalme.** This station is 8½ M. to the W. of the town of Baeza, which lies on the line diverging hence for Moreda-Granada and Almería (see p. 328).

The railway, turning to the S.W., now enters the valley of the *Guadalimar*, which, beyond (204 M.) *Jabalquinto*, joins the *Guadalquivir*. — 208 M. *Menjíbar*; the town (815 ft.), which has another station on the railway to Jaén (p. 363), lies about 2 M. off, on the S. bank of the Guadalquivir. Menjíbar is the ancient *Ossigi*, on the border between 'hither' and 'farther' Spain. — Our railway crosses the Guadalquivir by a bridge 640 ft. long.

211 M. **Espelúy,** the junction of the branch-line to *Jaén* (R. 43); the village lies on the Guadalquivir, 2½ M. to the N.

Our line keeps to the S. of the Guadalquivir. — 217 M. *Villanueva de la Reina*, with a fortress-like church.

226 M. **Andújar** *(Fonda del Comercio; Fonda Español)*, with 16,000 inhab., lies on the right bank of the Guadalquivir, not far from the *Isturgi (los Villares)* of the ancient Iberians. It is famous for its pottery, and the *alcarrazas* or *jarras*, the water-coolers used throughout Spain, are made here. — The railway skirts the winding Guadalquivir, threading tunnels and crossing the small *Salado de Arjona*. — Between *Arjona* and (229 M.) *Arjonilla* lay the *Urgavo* of the Iberians, in Roman times one of the most important towns on the road running to the S. of the Baetis (Guadalquivir) from Castulo to Cordova. — 232 M. *Marmolejo*, with a frequented mineral spring; 241 M. *Villa del Río*, with a Moorish Alcázar converted into a church.

247 M. *Montoro*, the ancient *Epora*, an important Moorish fortress and now a town with 14,000 inhab., has a fine bridge over the Guadalquivir dating from the beginning of the 16th century. — Tunnel. — 253 M. *Pedro Abad*. About 5 M. to the S.E. lies the town of *Bujalance*, with a dilapidated Moorish castle with seven towers, built by 'Abderrahmân III. in 935. — 256 M. *El Carpio*, with a Moorish tower of 1325, stands on the border between Upper and Lower Andalusia. — Beyond (258 M.) *Villafranca de Córdoba* the train crosses the Guadalquivir. To the right the high-road crosses the river by the *Puente de Alcolea*, a bridge noted for the defeat of General Pavía by Marshal Serrano in 1868, which brought the reign of Queen Isabella to an end.

267 M. *Las Ventas de Alcolea*. The road here crosses another fine bridge, with twenty arches. To the W., in the distance, is seen Almodóvar (p. 388); to the right, above us, are the Ermitas (p. 377).

274 M. **Cordova,** see p. 368. Passengers for Málaga or Algeciras change carriages here (see p. 378). — To *Seville*, see p. 388.

41. From Baeza *(Madrid)* to Almería and Granada.

Railway (Sur-España) to (150 M.) *Almería* in 8-14 hrs. (fares 29 p. 5, 22 p. 70, 13 p. 95 c.); to (109 M.) *Granada* in 6¾ hrs. (fares 22 p. 90, 17 p. 80, 10 p. 90 c.). The Granada line diverges from the Almería line at (73 M.) Moreda (see below). — A 'train de luxe' (Sur-Expreso) runs once a week between Madrid and (346 M.) Granada in 13 hrs. (1st cl. only, with supplement of 50 %; about 100 p. in all).

Baeza - Empalme, see p. 327. Carriages are changed here. — The railway crosses the *Guadalimar* and traverses an undulating district, with small towns usually at some distance from their stations. 6 M. *Torreblascopedro*. — 12 M. *Baeza-Begíjar*. **Baeza** *(Fonda de España)*, the ancient *Vivatia*, is a town of 14,000 inhab., situated 4½ M. to the N. The seat of a bishop under the Goths, it rose to great prosperity in the Moorish period, and was rebuilt after its destruction by Ferdinand III. of Castile. It contains a *Cathedral* (restored in the 16th cent.) and other noteworthy churches, a handsome *Town Hall* (*La Cárcel*, p. liii), a former *University* (1533), the late-Gothic *Palace of the Benavente* (p. lv), and a ruined Franciscan monastery. *Ubĕda*, a town 5 M. to the E., which has preserved its ancient Iberian name, also has some ancient churches (pp. liii, lxii, lxxiii).

We now cross the *Guadalquivir*, descending from the Sierra de Cazorla on the E., and ascend its left bank to the confluence of the *Jandulilla*, the valley of which the railway next enters. — 17½ M. *Garciez-Jimena*; 24½ M. *Jódar*; 27½ M. *Los Propios*; 33½ M. *Quesada*. The line crosses the *Río Salado* by a bridge 360 ft. above the water. — 38½ M. *Larva*; 46 M. *Huesa-Alicún*; 53½ M. *Cabra del Santo Cristo*. — 56½ M. *Huelma* lies in a fertile region, near the *Santuario de la Fuentesanta*. We cross the *Guadahortuna*. 61½ M. *Alamedilla*; 65 M. *Pedro Martínez*. View of the Sierra Nevada on the right.

73 M. **Moreda** *(Rail. Restaurant)*, the junction of the line to *Granada*, see p. 329.

The Almería Railway crosses the *Huélago* at (77 M.) *Huélago* and the *Fardes*, a tributary of the Guadiana Menor (p. 322), beyond (84 M.) *Fonelas*, and then ascends the broad valley of the *Guadix*. — 85½ M. *Benalúa de Guadix*. Fertile country.

89 M. **Guadix** *(Fonda de la Sevillana; Fonda de los Naranjos)*, the *Wâdi-Ash* ('water of life') of the Moors, lies 4½ M. to the N.W. of the ancient Iberian town of *Acci* (now *Guadix el Viejo*), which was an important Roman colony and the see of a Visigothic bishop. The present town (12,600 inhab.) lies on the left bank of the river, dominated by the Moorish *Alcazaba*. The *Cathedral*, a structure of the 18th cent., stands on the substructures of an old mosque. The *Barrio de Santiago* is interesting for its cave-dwellings inhabited by gipsies. — Diligence to *Baza*, see p. 320.

The railway ascends the valley of the Guadix. To the left is *Alcudia de Guadix*. — 96 M. *La Calahorra*, a little town with 1500 inhabitants. The castle, on the N. slope of the Sierra Nevada, was built in 1500 for Rodrigo de Mendoza, by Michele Carlone of Genoa.

The massive square edifice, with its four round corner-towers, is decorated within in the early Italian Renaissance style (p. lii).

The line now quits the valley of the Guadix and ascends the steep slopes of the Sierra Nevada towards the W., crossing several ramblas. The highest point is attained beyond (101 M.) *Huéneja*. 108 M. *Fiñana* (2390 ft.) is situated in a valley bounded on the N. by the *Sierra de Baza* and watered by the *Río Almería*. 111 M. *Abla;* 117 M. *Doña María;* 122 M. *Nacimiento*. The Río Almería here enters a gorge to the S., while the railway skirts the S. slope of the *Sierra de los Filabres*, in view of several waterfalls. — 125 M. *Gérgal* (4000 inhab.) is prettily situated to the W. of the line. 131½ M. *Fuente Santa;* 138 M. *Santa Fe y Alhama*. At (140 M.) *Gádor* the railway reaches the river again and enters a fertile vega. 143 M. *Benahadux*. — 146½ M. *Huércal de Almería*, near the site of the ancient Iberian seaport of *Urci*, afterwards used by the Romans.

150 M. **Almería.** — **Hotels.** Hôt. de Paris, well spoken of; Hôt. de Londres; Hot. de la Perla; Fonda del Comercio. — British Vice-Consul, *John Murison;* American Consular Agent, *A. E. Carleton*. Lloyd's Agents, *José G. Canet & Sons*, Calle de Gerona 8.

Steamers to *Málaga* and to *Cartagena* and *Alicante*, etc., thrice weekly; to *Oran* once weekly (not recommended).

Almería, a town with 41,000 inhab., the capital of a province and the see of a bishop, is magnificently situated on the large *Golfo de Almería*, which is surrounded by the *Sierra de Enix* (W.), the *Sierra Alhamilla* (4735 ft.; N.E.), and the *Sierra del Cabo de Gata* (1680 ft.; S.E.). The flat roofs of the houses give the town quite an oriental appearance. The *Vega* of Almería is clad in luxuriant sub-tropical vegetation. Almería is celebrated for its grapes, which are packed in sawdust and exported to all parts of Europe (2,500,000 cases of 50 lbs. each annually). Among the other exports are almonds, oranges, pomegranates, figs, dates, esparto fibre, and iron ore.

Almería was so important under the Moors, that it could boast: 'cuando Almería era Almería, Granada era su alquería' (farm). It passed finally into Christian keeping in 1489 (comp. p. 334). Its trade has recently begun to improve.

The harbour, 177 acres in area, to which an avenue of palms *(Paseo del Malecón)* leads, is one of the best in Spain. The Gothic *Cathedral*, built in 1524, looks like a fortress, with its four massive corner-towers, its tower-like apse, and its embattled walls. The church of *San Pedro* occupies the site of a mosque. — On the hills dominating the town on the W. rise the decayed *Castillo de San Cristóbal* and the old Moorish *Alcazaba*, with the massive *Torreón de Homenaje* and two other towers. In the ravine farther to the W. are numerous cave-dwellings and large quarries (fossils).

The Railway from Moreda (p. 328) to Granada passes (78 M.) *Bogarre* and (82 M.) *Piñar*, and enters the valley of the *Cubillas*. To the left rises the *Sierra Harana*. 89 M. *Iznalloz;* 95½ M. *Deifontes;* 105½ M. *Albolote*. — 109 M. *Granada*.

42. Granada and the Alhambra.

The **Railway Station** (*Estación del Ferrocarril;* Pl. B, 6) lies abont 1½ M. from the hotels in the Puerta Real and 2 M. from those near the Alhambra. The distribution of the luggage generally takes some time, and the hotel-porter may be left to look after it. The *Hotel Omnibuses* (1 p.; to the hotels near the Alhambra 2 p.) drive off without waiting for it. The *Omnibus General* (50 c. for each traveller or piece of luggage) plies to the *Despacho Central* (p. xix), in the Puerta Real, opposite the Hot. Victoria.

Hotels (comp. p. xxiv). a. *Near the Alhambra*, in the Alhambra Park, finely situated about 1 M. above the town: Hotel Washington Irving (Pl. b; F, 2), with steam-heating, and Hot. Roma (formerly Siete Suelos; Pl. a; F, 2), belonging to the same owner (*Em. Ortiz*) and frequented by British and American travellers; these hotels claim to be of the first class and charge accordingly. *Pens. Miss Laird, Carmen de Santa Rita, 13 R., with garden, also with a British and American clientèle, French and German spoken, from 8½ p., in the season 10-12 p.; Pens. Villa Carmona (French and English spoken), from 7 p., recommended; Pens. Alhambra, from 8 p., plain. — b. *In the Town* (nearly 1½ M. from the Alhambra): *Hot. Alameda (Pl. c; F, 5), near the shady Carrera de Genil, with view of the Sierra Nevada, pens. from 8-10 p.; Hot. Victoria (Pl. d; E, 5), on the W. side of the Puerta Real, quite Spanish, but well kept, patronized by commercial travellers and passing tourists, pens. from 7½ p.; Nuevo Oriente, Plaza del Carmen 8, very fair; Hot. de París, Gran Vía de Colón, quite Spanish, but well spoken of, pens. 5-6 p.; Fonda Navio, Calle Martínez Campos, also well spoken of.

Cafés (comp. p. xxvii). Most of the cafés are somewhat shabby; the best are: *Café Colón*, Calle Reyes Católicos (Pl. E, 4); *Café Imperial*, Carrera de Genil (Pl. F, 5). — Spanish beer at the *Cervecería de Francisco Martínez*, Calle General Lachambrc 7-9. — **Confectioners** (*Pastelerías*). *Los Alpes*, Plaza del Ayuntamiento; *López Hermanos*, Calle del Poeta Zorrilla. — The genuine Granada Wine is the nut-brown *Vino Seco*. The best grapes are the *Santa Paula*, a large blue variety from the Torres Bermejas (p. 348) and elsewhere.

Electric Tramways. The chief starting-points are the Plaza Nneva, now officially called Plaza Rodríguez Bolibar (Pl. E, 4), and the Puerta Real (Pl. E, 5). 1. *Plaza Nueva-Cocheres* (red disc): Reyes Católicos (Pl. E, 4, 5)-Puerta Real (Pl. E, 5)-Martínez Campos-University (Pl. D, 5)-San Juan de Dios-Rail. Station (Pl. B, 6). — 2. *Plaza Nueva-Cervantes* (yellow disc): as in No. 1 to the Puerta Real, then towards the S. viâ the Alameda to the Paseo de la Bomba (Pl. G, H, 4). — 3. *Puerta Real-Vistillas* (green disc): as in No. 1 to the Plaza Nueva, then to the S. to Puerta de los Molinos (Pl. G, 3). — 4. *Puerta Real-Fábrica del Gas* (white disc; Pl. E, F, G, 5, 6).

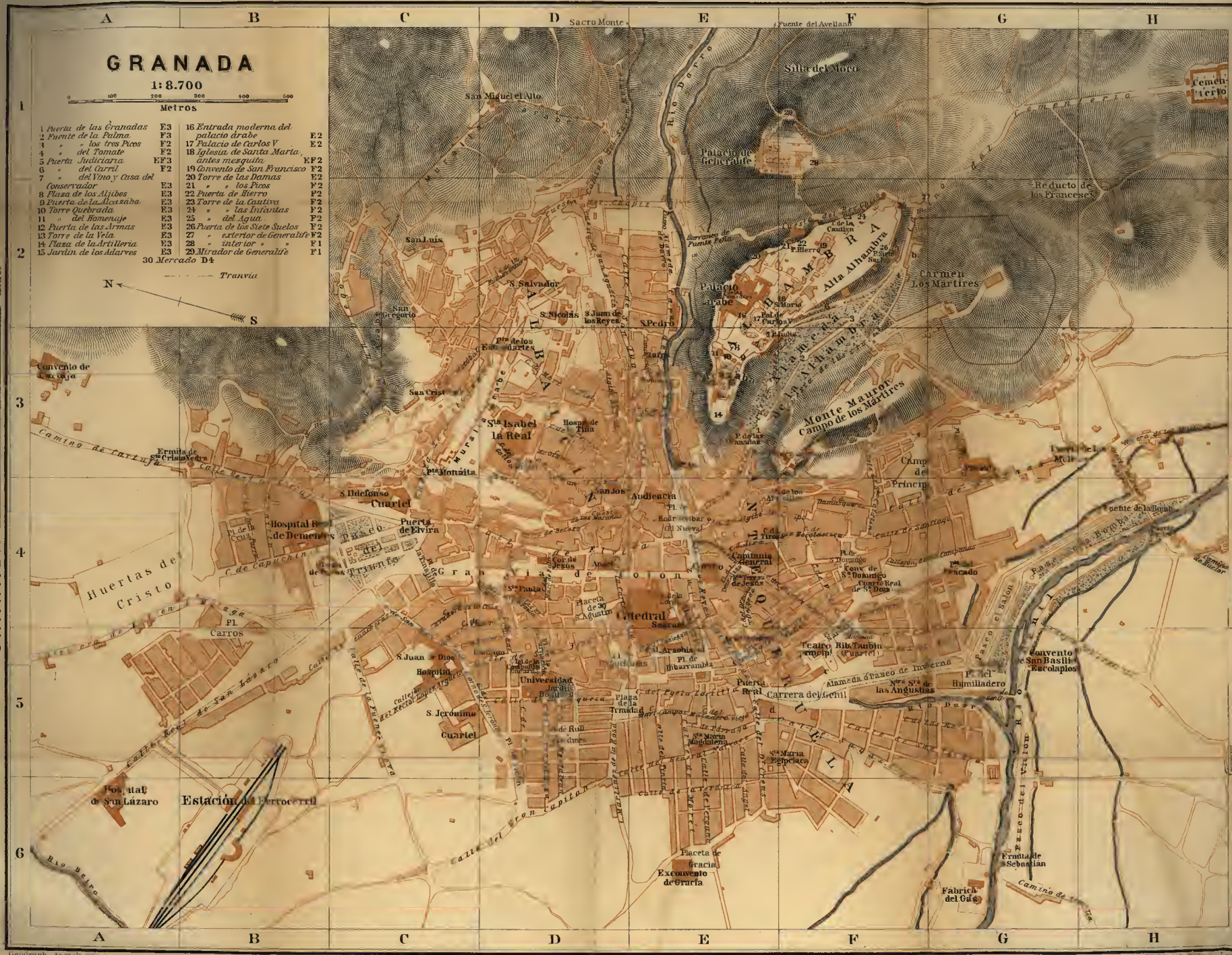
Cabs stand in the Puerta Real and the Plaza Nueva. Fare within the town, per drive 1, per hr. 2 p.; with two horses, 2½ and 3 p. In each case the fare to the Alhambra, to the Albaicín (p. 341), or to the Sacro Monte (p. 341) is 5 p. extra (bargain necessary). — Two-horse carr. may be had at the Despacho Central (p. xix) and the Alhambra hotels (3 p. per hr.).

Baths (*Baños*) at the *León Español*, Calle del Poeta Zorrilla. Cold Baths in the Paseo del Salón, near the Puerta del Pescado (2½ p.; in summer only).

Bookseller. *Ventura Traverset*, Calle del Poeta Zorrilla 52. — **Photographs.** *R. Garzón*, Calle Gomeres 36 and near the Alhambra; *Ayola*, Calle Gomeres 14. Plaster copies of the ornamentation in the Alhambra sold by *D. F. Castro*, Calle Gomeres 30.

Post Office (*Correo;* Pl. E, 4; open 10-12 and 2-7) & **Telegraph Office**, Calle de los Reyes Católicos. Poste restante letters are distributed 1 hr. after the arrival of the mail-trains. — **Diligence Offices** (for *Jaén*, p. 363, and *Motril*, p. 345), on the N. side of the Puerta Real.

Theatres. *Teatro Principal* (Pl. F, 5), Plaza de la Mariana; *Teatro de Isabel la Católica* (Pl. F, 4), Plaza de los Campos. — **Bull Ring** (*Plaza*


GRANADA
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0 100 200 300 400 500
Metros
1 Puerta de las Granadas E3
2 Fuente de la Palma F3
3 » » los tres Picos F2
4 » del Tomate F2
5 Puerta Judiciaria EF3
6 » del Carril F2
7 » del Vino y Casa del Conservador E3
8 Plaza de los Aljibes E3
9 Puerta de la Alcazaba E3
10 Torre Quebrada E3
11 » del Homenaje E3
12 Puerta de las Armas E3
13 Torre de la Vela E3
14 Plaza de la Artilleria E3
15 Jardin de los Adarves E3
16 Entrada moderna del palacio árabe E2
17 Palacio de Carlos V E2
18 Iglesia de Santa Maria antes mezquita EF2
19 Convento de San Francisco F2
20 Torre de las Damas E2
21 » » los Picos F2
22 Puerta de Hierro F2
23 Torre de la Cautiva F2
24 » » las Infantas F2
25 » del Agua F2
26 Puerta de los Siete Suelos F2
27 » exterior de Generalife F2
28 » interior » » F1
29 Mirador de Generalife F1
30 Mercado D4
Tranvia
N
S
Sacro Monte
Fuente del Avellano
Silla del Moro
Cementerio
Rio Darro
San Miguel el Alto
Palacio de Generalife
Reducto de los Franceses
San Luis
S. Salvador
S. Nicolás
S. Juan de los Reyes
S. Pedro
Palacio Arabe
Alta Alhambra
Carmen Los Martires
Convento de Recoleta
San Cristóbal
Ermita de Sta Cristo Vera
Sta Isabel la Real
Hospital de Tina
Pta Monaita
Monte Mauror Campo de los Mártires
Camino de Cartuja
S. Ildefonso Cuartel
Hospital R. de Dementes
Puerta de Elvira
Huertas de Cristo
Pl. Carros
Gran Vía de Colon
Catedral
Capitania General
Audiencia
Teatro Principal
Convento de San Basilio Escolapios
Hospital
Universidad
S. Jerónimo
Cuartel
Puerta Real
Carrera del Genil
Alameda Paseo de Moreno
Nra Sra de las Angustias
Pl. del Humilladero
Hospital de San Lázaro
Estación del Ferrocarril
Rio Beiro
Placeta de Gracia
Exconvento de Gracia
Ermita de Sebastian
Fabrica del Gas
Camino de Fe
Paseo del Salon
Paseo de la Bomba
Fuente de la Bomba
Cementerio de Nuestr
Geograph. Anstalt von Wagner & Debes, Leipzig

de Toros; Pl. B, C, 4), to the N.W. of the Paseo del Triunfo; corridas in spring and summer only.

Promenades. The *Carrera del Genil* (p. 344) is the fashionable winter promenade (3-5 p. m.); the *Paseo del Salón* (p. 345) and *Paseo de la Bomba* (p. 345) are frequented in summer, 5-7 p. m. A band plays on Thurs. and Sunday.

Festivals (not particularly interesting). On *Jan. 2nd*, the anniversary of the capture of Granada by Ferdinand and Isabella, a solemn procession makes its way, about 10 a. m., to the Capilla Real (p. 338) of the cathedral and to the New City Hall. In the afternoon the fountains of the Alhambra play *(corren).* — *La Fiesta del Corpus Cristi* is celebrated in the Bibarrambla. — The *Feria de San Miguel* (Sept. 29th) assembles the Grenadines and the 'Montesinos' (from the mountains to the E.) at the Ermita de San Miguel (p. 341). — The annual *Feria* or *Fair* takes place on June 5-7th in the Paseo del Violón (p. 345).

British Vice-Consul, *Chas. E. S. Davenhill*, Buena Vista de los Mártires.

Hours of Admission to the Chief Sights: —

Alhambra (p. 346), daily, 8-12 and 1.30-5, in summer till 7 p.m., gratis. Visitors are accompanied throughout by the attendants. Artists and students receive tickets 'para estudiar' on application at the office of M. Contreras (p. 349), the conservator, between 1 and 2 p.m.

Generalife (p. 461), best visited in the morning on account of the sun. Tickets (papeletas) are issued free in the Casa de los Tiros (p. 344) on week-days (9-11 a.m.).

Cathedral (p. 335), open all day, except between 11 a.m. and 2.30 p.m.; the *Capilla Real* (p. 338) either before High Mass (9 a.m. in summer, 10 a.m. in winter) or between 2.30 and 4 p.m. (summer 3-5 p.m.).

Museo Provincial, temporarily at Calle de los Arandas 11 (Pl. D, 4, 5), open daily 12-4, June-Aug. 8-12. It consists of a *Museo Arqueológico*, with prehistoric, Roman, and Moorish antiquities (in the Roman collection are objects from Illiberis, p. 366), and a *Museo de Bellas Artes*, with paintings by Ribera, Zurbarán, Al. Cano, and Juan Sánchez Cotán (pupil of Blas del Prado, d. at Granada in 1627), and some modern pictures incl. works by M. Gómez Moreno.

Most of the smaller churches are closed as early as 8.30 or 9 a.m.; in this case application may be made to the sacristan (fee). For the other sights 8-12 and 2-6 will be found the surest hours; about midday a larger gratuity is expected.

Guides, superfluous for those not pressed for time, may be obtained at the hotels (comp. p. xxix). Almost all of them speak English or French. Strangers should not enter the Albaicín (p. 341), especially towards evening, except in large parties. As to gratuities, see p. xxviii. It should not be forgotten that Granada is 'a hungry town'.

Chief Attractions (two days). *Alameda* (p. 345) and *Paseo del Salón* (p. 345); *Bibarrambla* (p. 335); *Cathedral* (p. 335); *Plaza de Rodriguez Bolibar (Plaza Nueva;* p. 339); *Alhambra* (p. 346) and *Generalife* (p. 461); view from *San Nicolás* (p. 341); *San Miguel* (p. 341; view); the *Cartuja* (p. 342), which is most conveniently visited by carriage.

Granāda (2195 ft.), a city of 69,000 inhab., the capital of the famous Moorish kingdom and of the present province of the same name, the seat of an archbishop and of a university, is very picturesquely situated at the base of two mountain-spurs (ca. 500 ft. high), which ascend gradually from W. to E. towards the *Cerro del Sol* and falls off precipitously towards the *Vega.* The northernmost of these long-stretched hills is the *Albaicín* (Arab. *Rabad el-bayyâzîn*, 'quarter of the falconers'), the oldest part of Granada and once the favourite seat of the Moorish aristocracy; it now forms a

town by itself, mainly occupied by gipsies. The Albaicín is separated from the *Alhambra Hill* to the S. by the deep gorge of the *Darro* (the Roman *Salon*, and Moorish *Hadarro*), a stream generally drained of all its water for irrigation-purposes before reaching Granada. The hill of the Alhambra, the acropolis of Granada, is itself subdivided into two parallel ridges by the gorge called *Assabica* by the Moors and containing the *Alameda de la Alhambra* (Pl. E, F, 2, 3). The hill to the N. of this gorge is the *Monte de la Assabica*, or Alhambra hill proper, while to the S. is the somewhat lower *Monte Mauror*, guarded by the *Torres Bermejas* (comp. p. 348). On reaching the hill of the Alhambra the Darro changes its course from W. to S. and unites with the much larger *Genil*, the *Singilis* of the Romans and the *Shenîl* or *Shindshîl* of the Moors, a true Alpine torrent, fed by the snows of the Sierra Nevada and hence nsually more copious in summer than in winter.

Both the Albaicín and the Alhambra hills were occupied by Iberian and Roman settlements, that on the Albaicín probably already named *Garnata*, while the insignificant Roman village on the Alhambra hill is called *Nativola* in a Visigothic inscription (p. 359). Soon after 711 the Moors erected *al-Kasaba al-kadîma* ('the old citadel') on the site of Garnata and then extended it by the *Torres Bermejas* and *al-Kasaba al-jedîda* ('the new citadel') on the Alhambra hill.

The fall of the various smaller Moorish states in the Iberian Peninsula brought multitudes of new inhabitants to Granada, the natural mountain-fastness of S. Spain, who settled on the slopes of both hills. In this way arose the suburbs of *Churra*, on the N.W. slope of the Alcazaba; the *Mauror*, the district of the water-carriers, on the W. slope of Monte Mauror; and *Antequeruela* ('little Antequera'), at the S. foot of the same hill, so named because occupied by refugees from Antequera (p. 367). The last quarters of the city to be settled were those on the plain to the S. and W., which gradually came to be the most important part of all. At its conquest in 1491 (p. 334) Granada is said to have contained half-a-million inhabitants. Under Spanish rule it soon began to decline. The decrees of the 'Catholic Kings' depopulated it rapidly, and the ravages of the Inquisition were nowhere more violent.

It is with more or less justice that the modern Granada has been described as a 'living ruin'. Dirt and decay reign in its older portions; and new buildings were unheard of until the last few years. A large proportion of the population subsists by begging alone. The opening of several large beetroot-sugar manufactories and the improvement of the mining indnstry in the Sierra Nevada have practically left the city unbenefited. When all is said, however, Granada still remains as the culminating point of a journey in Spain, not only for its magnificent views of the great

snow-clad mountain-range to the S.E. but also for the glimpse it affords of the past, the remains it has to present of a strange and exotic culture and art.

History. On the fall of the caliphate of Cordova in 1031 (see p. 369), *Zâvi ibn Ziri*, the viceroy of Granada, made himself independent and founded the dynasty of the *Zirites*. *Bâdis*, the third of the line, extended his authority over Málaga. King *'Abdallah ibn Bolloguin* was defeated by the Cid (p. 29) at Cabra in 1080, and in 1090 he lost his throne to the *Almoravides*, who were in turn supplanted by the *Almohades* in 1149 (comp. p. 369). With the decline of the Almohad power after the battle of Las Navas de Tolosa (1212; p. 326) new revolts took place among the viceroys of the various provinces. From among these *Ibn Hûd*, of the Arab family of the *Beni Hûd*, and *Mohammed ibn Yûsuf ibn al-Ahmar*, of the tribe of the *Beni Nasr*, soon emerged as the most powerful and disputed with each other for the possession of Andalusia. On the assassination of Ibn Hûd at Almería (1238) Al-Ahmar established an extensive kingdom, which included Granada, Málaga, and Almería. He fixed his capital at Jaén. After St. Ferdinand had conquered Cordova (1236), he pushed forward to the capture of Jaén (1246), while at the same time the Aragonese descended on the E. coast of Andalusia: Al-Ahmar therefore deemed it prudent to make peace with the Castilians, acknowledged Ferdinand as his suzerain, and even lent him his aid in the conquest of Seville (p. 396).

The *Dynasty of the Nasrides*, thus established by Al-Ahmar (*Mohammed I.*), managed to maintain itself at Granada for nearly 250 years, partly by the sword and partly by skilful tacking between the contending parties and by treaties now with Castile and now with Morocco. Mohammed I. offered a refuge in Granada to the Moors expelled from Cordova, Valencia, Jaén, and Seville; he fostered trade and industry, and constructed fortifications, roads, and aqueducts. His successors followed in his footsteps, especially *Mohammed II.* (1272-1302), *Abu'l-Walîd Ismaîl* (1309-25), *Yûsuf I.*, surnamed *Abu'l-Hajdj* (succeeded 1333; murdered at the Alhambra by a madman in 1354), and *Mohammed V.* (1354-91). To these prudent and far-seeing princes of Granada is mainly due the brilliancy of the Moorish civilization in Spain — the highly developed character of its agriculture and commerce, its encouragement of science, its perfection of architecture and artistic decoration that eclipsed even that of the old caliphate of Cordova. Granada became the wealthiest city in the peninsula; and its court was frequented by the most eminent Arabic poets and historians of the period, such as *Mohammed ibn al-Khatî*, *Ibn Khaldûn*, and the great geographer *Ibn Batûta*.

As in most Moorish states, the downfall of Granada was occasioned by internal factions. After the middle of the 15th cent. the most prominent noble families of the land were the *Zegri* and the *Beni Serrâj*, the latter well-known to legend as the *Abencerrages*. *King Abu Nasr Sa'd* tried to curb the overwhelming power of the Abencerrages by compassing the death of their head *Seid Yûsuf;* but in consequence of this he himself lost his throne in 1462 to his son *Muley Abu'l-Hasan* (d. 1485), who disintegrated the kingdom by resigning Málaga to his brother *Ez-Zagal* ('the strong'), afterwards *Mohammed XII.* Abu'l-Hasan's first wife *'Aisha* saw her influence with her husband weakened by the charms of a young Spanish slave, *Isabel de Solis*, who embraced Islam under the name of *Zorayah* ('morning-star') and became the king's favourite wife. 'Aisha also feared that the right of succession and even the lives of her sons, *Mohammed Abu 'Abdallah* (*'Boabdil'*) and *Yûsuf*, might be endangered. The Zegris supported the king in this matter, but the Abencerrages sympathized with 'Aisha, and some of them seem to have paid for their sympathy with their lives. The 'Catholic Kings', Ferdinand and Isabella, utilized these internal dissensions to further the great aim of their lives — the expulsion of the last Moor from Spanish soil. While Abu'l-Hasan was trying to win back the town of Alhama (p. 367), which the Christians had captured in 1482, the story goes that 'Aisha lowered herself and her

sons from a window of the Torre de Comares (p. 353) and fled with them, first to the Albaicín and then to Guadix (p. 328), where Boabdil ('El Rey Chico') was at once proclaimed king. After a violent struggle Boabdil succeeded in dethroning his father, who retired to Málaga. The capture of Boabdil by the Spaniards at Lucena (p. 365) in 1483, however, completely revolutionized the situation. He submitted to a restrictive treaty and remained neutral while Ferdinand advanced to the siege of Málaga. In time, however, Boabdil's religious and patriotic feelings again gained the ascendancy over his desire for revenge and personal power, and in 1486 he resigned Granada to his uncle *Ez-Zagal*, who had succeeded Abu'l-Hasan as the last heroic leader of the Moors, and contented himself with the possession of Loja (p. 366). In a defence of this place, however, he again fell into the hands of Ferdinand and, pledging himself once more to neutrality, he returned to Granada, which Ez-Zagal had quitted to go to the relief of Málaga. On the fall of Málaga, Baza, and Almería (Ez-Zagal's last refuge) the Spaniards required Boabdil to fulfil his compact and evacuate Granada. Conscious too late of his mistake, he rallied himself for one desperate and unavailing effort against the Spanish power, but he was forced to make a treaty of peace in 1491 and abandoned Granada before the entry of the 'Catholic Kings' (Jan. 2nd, 1492). The unheroic end of Boabdil's story has been enshrined in legend. As he was crossing the Sierra Nevada, he turned on the spot now called 'El Ultimo Suspiro del Moro' for a last look at the fair city he had lost. Tears filled his eyes as he gazed, and his stern and resolute mother 'Aisha taunted him with the words: 'Weep not like a woman for what you could not defend like a man.' — The taking of Granada was a subject of great rejoicing throughout Christendom, and a special *Te Deum* was sung at St. Paul's, London, by order of Henry VII.

There was crying in Granada when the sun was going down;
Some calling on the Trinity — some calling on Mahoun.
Here passed away the Koran — there in the Cross was borne —
And here was heard the Christian bell — and there the Moorish horn!
(*Lockhart's* 'Spanish Ballads').

See 'Granada: Memories, Adventures, Studies, and Impressions', by *Leonard Williams* (London, 1906); and 'Granada and the Alhambra', by *A. F. Calvert* (London, 1907).

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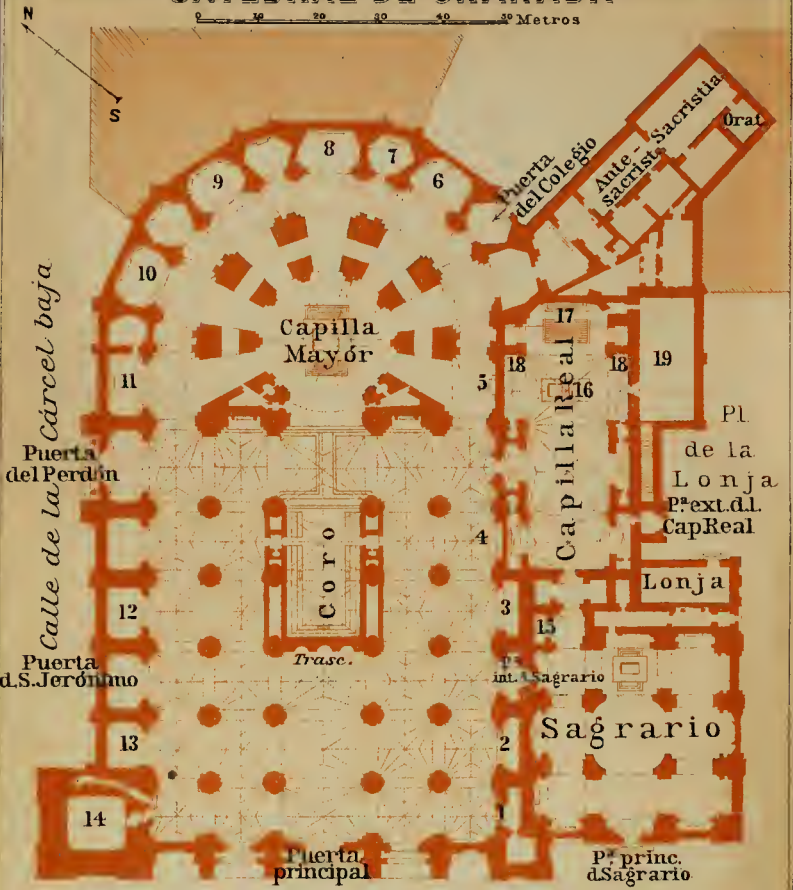
a. The City of Granada.

The business-centre of Granada is the PUERTA REAL (Pl. E, 5), a square named after a former gate. The *Darro* flows through a vaulted channel below it. To the S. it is prolonged by the *Carrera de Genil*, whence the Alameda leads to the Genil (comp. p. 345).

The CALLE DE LOS REYES CATÓLICOS (Pl. E, 5, 4), which is built above the Darro and runs to the N.E. from the Puerta Real to the Plaza Rodríguez Bolibar (p. 339; Plaza Nueva), is the busiest street in the town (tramways, see p. 330). On the right, near the beginning of this street, lies the little *Plaza del Carmen* (Pl. E, 5), or Plaza de Cánovas, on the E. side of which is the modern *Casa del Ayuntamiento* (town-hall). Farther on the Calle de la Puerta del Carbón diverges to the right. The *Casa del Carbón* in this street was built as a Moorish granary in the early 14th cent.; it still retains a picturesque horseshoe arch and stalactite vaulting. Opposite the *Post Office* (*Correo*; Pl. E, 4), on the right, begins the new *Gran Vía de Colón* (p. 339).

CATEDRAL DE GRANADA



Catedral:

1 *Contaduría*
2 *Capilla de San Miguel*
3 " " *la Trinidad*
4 *Altar de Jesús Nazareno*
5 " " *Santiago*
6 *Capilla de Santa Ana*
7 " " *San Sebastián*
8 " " *San Cecilio*
9 " " *Santa Teresa*
10 " " *Jesús de la Columna*
11 *Capilla de Nª Sª la Antigua*
12 " " *Nª Sª del Carmen*
13 " " *Nª Sª del Pilar*
14 *Torre y Sala capitular*
15 *Capilla de Pulgar (Sagrario)*

Capilla Real:

16 *Sepulcros*
17 *Retablo*
18 *Relicarios*
19 *Sacristía*

Geogr. Anst. v. Wagner & Debes, Leipzig

From the Plaza del Carmen the side-streets to the N. lead to the —

Plaza de Bibarrambla (Pl. E, 5) or *Plaza de la Constitución.* The Moorish gate of *Bâb ar-Ramla*, which opened on the 'rambla' of the Darro, was taken down in 1873. The gate was also long known as the *Puerta de las Orejas*, because at a festa held in 1621 in honour of Philip IV. the 'Rateros' utilized the fall of one of the platforms here to cut off the ears *(orejas)* of many ladies for the sake of their golden earrings. The Bibarrambla was the favourite spot of both Moorish and Christian pageants, tournaments, and bull-fights, and bloody encounters often took place in it. On its E. side stands the *Palacio Arzobispal* (Pl. E, 5), dating mainly from the 17th century. On the W. side stood the *Miradores*, a building erected about 1540 for the spectators of the festivals, and burned down in 1879. — To the N.E. of the Bibarrambla lies the small *Plazuela de las Pasiegas*, in front of the cathedral. To the E. is the *Alcaicería*, a market-hall (little used), with numerous columns from a Moorish bazaar *(al-Koisarîya)*, burned down in 1843.

The ***Cathedral** (Pl. D, E, 4, 5; comp. p. lii), the imposing memorial of the conquest of S. Spain, was begun in the Gothic style, from the designs of *Enrique de Egas* (p. lii), on Mar. 25th, 1523, under the name of *Santa María de la Encarnación.* The chief mosque of the town (the present Sagrario, p. 337) had been found inadequate for the purposes of a cathedral. In 1525 the cathedral chapter, for some unknown reason, transferred the superintendence of the building to *Diego de Siloe* (d. 1533), who carried it on in the plateresque style (p. lii). The church, still incomplete, was consecrated on Aug. 17th, 1561. The lowest or Doric stage of the N. Tower (Pl. 14) was built before 1568 by Siloe's pupil and successor *Juan de Maeda.* The second and third stories, in the late Renaissance style, were added by *Ambrosio de Vico* between 1568 and 1589. He also built an octagonal stage at the top, but that had soon to be removed as unsafe, so that the tower is now only 185 ft. high instead of the intended height of 265 ft. The S. tower was never built. The massive W. Façade was erected by *Alonso Cano* (p. lxviii) and *José Granados*, with wide deviations from the plan of Siloe. The interior was not completed till 1703. The cathedral of Granada is on the whole the best Renaissance building in Spain, and Mr. Fergusson considers that in respect of its plan it is one of the finest churches in Europe. The view of the cathedral is being opened up by the removal of some of the adjoining buildings.

The rich sculptures and paintings of the cathedral are due principally to Alonso Cano, who fled from Valladolid to Granada when accused of the murder of his wife. At Granada he was appointed a 'racionero' (prebendary) of the cathedral and devoted sixteen years of service to the church-fabric in his still extant 'ohrador' on the first floor of the N. tower. The sculptures are made of marble from the quarries of *Macael*, in the Sierra de los Filabres

(p. 320), which were exploited by the Romans and have furnished material for many of Granada's buildings.

Above the PUERTA PRINCIPAL is a large relief of the Incarnation, by *José Risueño* (1717). The Annunciation and Assumption, above the side-doors, are by the French sculptors *Michel* and *Louis Verdiguier* (1782). — The PUERTA DE SAN JERÓNIMO, the first N. door in the Calle de la Cárcel Baja, is adorned with sculptures by *Siloe*, *Maeda* (penitent St. Jerome), and other artists. — The lower part of the decoration, completed in 1537, of the *PUERTA DEL PERDÓN, in the N. transept, is also by *Siloe*. — The PUERTA DEL COLEGIO, on the E. side of the ambulatory, is a work of *Sancho del Cerro* (1530), but includes an Ecce Homo by *Siloe*.

The plan of the INTERIOR (adm., see p. 331), which is 380 ft. in length and 220 ft. in breadth, shows a nave with double aisles, flanked with rows of chapels, a coro encroaching on the nave, a transept, a lofty capilla mayor, and an ambulatory. The vaulting, 100 ft. in height, is borne by massive piers with pilasters. The decoration is mainly in white and gold, and the handsome marble pavement (1775) harmonizes with the general scheme.

The *CAPILLA MAYOR, 148 ft. long and 155 ft. high, is covered by a domed roof borne by Corinthian columns. The colossal statues of the Apostles, in bronze-gilt, are by *Martín de Aranda* (1614) and other masters. Farther up are paintings by *Bocanegra* and other pupils of Alonso Cano, and above these are seven paintings by *Alonso Cano* (p. lxxxii), representing the Joys of the Virgin (Annunciation, Conception, Nativity, Presentation in the Temple, Visitation, Purification, and Assumption). The stained-glass windows, with scenes from the Passion, are by *Theodor de Holanda* (ca. 1550); the stained glass of the dome is by *Juan del Campo* (1561). The marble high-altar has a tabernacle in the form of a small temple. On the piers in front, to the right and left, are kneeling figures of the 'Catholic Kings', by *Pedro de Mena* and *Medrano* (1677). Above, in circular holes, are *Busts of Adam and Eve, carved in oak by *Alonso Cano* (p. lxviii). The side-altars are adorned with pictures by *Bocanegra* (Scourging of Christ, St. Basil giving St. Benedict the rules of his order) and *Juan de Sevilla* (Martyrdom of St. Cecilius, Virgin appearing to St. Bernard).

The CHOIR contains unimportant stalls of the 16th cent. and two organs by *Leonardo Dávila* (1749). Alonso Cano (p. 335) and Mariana Pineda (p. 342) are buried here. The trascoro is adorned with rich rococo decoration of 1741 and four marble statues of bishops by *Agustín Vera*. On the altar is a small mosaic of the Temptation of St. Anthony. An inscription on the wall informs us that this was the site of the tower of the Moorish mosque, destroyed in 1588.

LATERAL CHAPELS (beginning on the right). — The *Capilla de San Miguel* (Pl. 2), magnificently decorated in 1807 by Archbp. Juan Manuel Moscoso, contains a marble relief of St. Michael and the Dragon, by *Adán*, and La Virgen de la Soledad (Mater Dolorosa), a copy by *Alonso Cano* of a celebrated statue by *Gaspar Becerra*.

A fine wooden door leads hence to the *Sagrario* (p 337).

In the *Capilla de la Trinidad* (Pl. 3) are a Holy Trinity by *A. Cano;* two Saints, by *Ribera;* and a Holy Family, by *Bocanegra.*

The *Paintings at the *Altar of Jesús Nazareno* (Pl. 4) are admirable. The St. Francis is by *Dom. Theotocópuli;* the Holy Child with St. Anthony, the Martyrdom of St. Lawrence, and the Magdalen are by *Ribera.* Above is a fine Bearing of the Cross by *A. Cano.*

Beyond this altar is the handsome **Portal* of the Royal Chapel (p. 338), partly by *Enrique de Egas* (p. 335). The inscription is 'Laudent eam opera ejus'. Farther on is the *Altar de Santiago* (Pl. 5), with statues of St. James (Santiago) by *Alonso de Mena* (1640), St. Cecilius by *José de Mora*, and St. Gregory by *Diego Mora.* Above the St. James is a small picture of the *Virgen de los Perdones*, given by Pope Innocent VIII. to Isabella the Catholic. On the conquest of Granada the first mass in the Alhambra mosque was said before this picture.

From the first chapel of the ambulatory a handsome portal, constructed by *Siloe* in 1534 and adorned with a relief of the Virgin and Child and fine busts of the Apostles, leads into the *Ante-Sacristía*, which contains a Holy Family by *Juan de Sevilla* and an Annunciation to the Shepherds by *Leandro Bassano.* — In the Sacristy itself (18th cent.) are a crucifix by *Montañés* (p. lxviii), a large painting of the Annunciation, and a plastic work representing the Conception, by *A. Cano.* The Oratory contains another Conception and a small wood-carving of the Virgin and Child, by *Cano.* In the sacristy is preserved also a *Custodia*, 5 ft. high, presented by Isabella the Catholic for use in the procession of Corpus Christi.

The *Capilla de Santa Ana* (Pl. 6) contains a painted wooden group of St. Anna, St. Joachim, and the Virgin (16th cent.), and two pictures by *Atanasio Bocanegra.* Below this chapel is a cistern. — The *Cap. de San Sebastián* (Pl. 7) has a Scene of Martyrdom by *Juan de Sevilla*, and the *Cap. de San Cecilio* (Pl. 8) has some sculptures by *M. Verdiguier.* — The *Cap. de Santa Teresa* (Pl. 9), with two early works of *Juan de Sevilla*, and the *Cap. de Jesús de la Columna* (Pl. 10), with a St. Rosalia by *José Risueño*, are also of little interest. — The *Capilla de Nuestra Señora de la Antigua* (Pl. 11) contains a large altar by *Pedro Duque* (1718).

The *Cap. de Nuestra Señora del Carmen* (Pl. 12), the second in the N. aisle, contains heads of St. Paul and St. John, carved in oak by *A. Cano.* In the *Cap. de la Virgen del Pilar* (Pl. 13) are the tomb of Archbp. Monzón (d. 1885) and to the right and left of the altar two good marble reliefs by *Diego Mora.*

Over the portal of the *Sala Capitular* (Pl. 14) is La Caridad ('Charity'), a fine group perhaps by *Juan de Maeda.*

Adjoining the cathedral on the E. is the **Sagrario** or *Santa María de la O*, built by *Francisco Hurtado Izquierdo* in the baroque style in 1705-59 and used as a parish-church. It occupies the exact site of the principal mosque of Granada, a structure with eleven

aisles, which was used as a Christian church down to 1661. The Sagrario may be entered by the main portal in the Plazuela de las Pasiegas (p. 335), or from the cathedral by the Puerta Interior del Sagrario, or from the Capilla Real (see below). It contains a fine Renaissance font by *Francesco of Florence* and *Martin of Milan* (1522) and a St. Joseph by *Juan de Sevilla* (after A. Cano).

The *Capilla de Pulgar* (Pl. 15), in the passage between the Sagrario and the Capilla Real, recalls the brave deed of Hernán Pérez del Pulgar (d. 1531), who entered Granada by the conduit of the Darro on the night of Dec. 18th, 1490, and with his dagger pinned a scroll bearing the words 'Ave Maria' to the door of the mosque (comp. p. 366). The gallant knight regained the Christian camp in safety. The chapel contains a painting of the Surrender of Granada, by *Pradilla*.

The ***Capilla Real,** which communicates with the cathedral by the door mentioned at p. 337, was erected in the late-Gothic style in 1506-17 by *Enrique de Egas* as a burial-chapel for the 'Catholic Kings'. It was afterwards enlarged by Charles V., who found it 'too small for so great glory'. Charles also caused the remains of his parents to be interred here. A magnificent iron reja, by *Bartolomé* of Jaén (1523), separates the burial chapel proper from the rest of the building. In front of us as we enter are the **Royal Monuments (Pl. 16), made of marble and executed in the style of the Italian Renaissance. That of Ferdinand and Isabella, to the right, is by *Domenico Fancelli* (p. lxi) of Florence. The king wears the order of St. George, the queen the cross of Santiago. To the left is the monument of Philip of Austria, wearing the Goldeu Fleece, and the Infanta Joanna ('Juana la Loca'), by *Bartolomé Ordóñez* (p. lxi). Both tombs are adorned with charming statuettes, reliefs, etc.

In front of the two monuments a few steps descend to the vault in which lie the plain leaden coffins. Philip's coffin is the one that his demented wife used to carry about with her.

The large **Retablo* (Pl. 17) with the kneeling statuettes of Ferdiuand and Isabella is by *Philip Vigarní* (p. lxii). The wooden reliefs, each in two sections, are of great historical interest. To the left is depicted Boabdil surrendering the keys of the Alhambra. The relief to the right represents the Baptism of the reluctant Moors by Spanish monks. The ornate *Relicarios* (Pl. 18), or side-altars, by *Alonso de Mena* (1632), are not opened except on high festivals. They contain relics and paintings presented to the cathedral by the 'Catholic Kings' (including a *Crucifixion by *Dierick Bouts*, see p. lxxii).

The Sacristy (Pl. 19) of the Capilla Real contains kneeling figures of Ferdinand and Isabella (of unknown origin) and a glass-case with the sword of Ferdinand and the sceptre and crown of Isabella. Here also are some finely embroidered vestments *(casullas)*, including one worked by Isabella; a standard embroidered by Isabella and hoisted over conquered Granada; and a missal of Isabella, by *Francisco Flórez* (1496), with 300 pages and 20 illuminations, which is laid on the high-altar on Jan. 2nd. In a closed cabinet is a Madonna in the style of *Dierick Bouts*.

Visitors are also advised to ascend the N. Tower (p. 335) and perambulate the roof for the sake of the view. The entrance is by a small door immediately to the left of the main portal of the cathedral (fee 50 c.).

The highly picturesque PLACETA DE LA LONJA (Pl. E, 4) affords a good view of the rich late-Gothic exterior of the Capilla Real and of its S. Portal, by *Juan García de Pradas*. The latter, which was partly modernized in the 18th century, is adorned with plateresque ornamentation and statues of the Virgin, St. John the Evangelist, and John the Baptist. — At right angles to the Capilla Real and with its back to the Sagrario (p. 337) stands the LONJA, built by *J. G. de Pradas* in 1518-22.

On the S. side of the Placeta de la Lonja, opposite the Royal Sepulchral Chapel, rises the **Casa del Cabildo Antigua,** originally the seat of the Moorish university founded by Yûsuf I. to take the place of those lost at Cordova and Seville and afterwards the residence of the 'Catholic Kings'. The fantastic exterior of the building is due to an 18th cent. restoration. From 1500 to 1851 the Casa del Cabildo was used as the town-hall, but now it has sunk to be a warehouse for textile goods. The *Sala de Cabildos* has a fine wooden ceiling; and another room, with a cupola, has lately been restored. The well-preserved *Mesquita* (restored) is also interesting. Most of the Moorish inscriptions and ornaments have been covered with whitewash.

A short passage leads to the E. from the Placeta de la Lonja to the GRAN VÍA DE COLÓN (Pl. E-C, 4), a wide new thoroughfare begun in 1901, intersecting one of the most congested and crooked parts of the old town from the Calle de los Reyes Católicos to the Paseo del Triunfo (p. 342) on the N. It is flanked by handsome buildings, but is not yet finished. — In one of the side-streets rises the CONVENTO DE LAS MONJAS DEL ANGEL (Pl. D, 4), rebuilt in 1819-30 after its destruction by the French. Above the entrance to the church is a Guardian Angel, of the school of *Alonso Cano*. Within, at the base of the piers at the crossing, are statues of SS. Joseph, Anthony, Pedro de Alcántara, and Diego de Alcalá, by *Pedro de Mena* (p. lxix). — To the right in the Gran Vía, farther to the N., is the new Church of the Sacred Heart *(Corazón de Jesús)*.

The *Calle de Elvira*, the broadest street in old Granada (comp. p. 342), leads from the Monjas del Angel to the —

PLAZA DE RODRÍGUEZ BOLIBAR, or PLAZA NUEVA (Pl. E, 4), which is another busy centre of traffic (comp. p. 334) and the terminus of the chief tramway-lines (p. 330). To the E. rises the Alhambra (p. 346), which is most easily reached from this point viâ the Calle de Gomeres. To the N.E. stands the AUDIENCIA, originally the *Chancillería*, erected for the Capitán General in 1531-87, with a façade in the style of Herrera and an arcaded patio probably constructed by *Diego de Siloe* (p. 335). Among the features of interest are the staircase, the wooden doors with medallions, and a richly gilded coffered ceiling.

Above the Plaza Nueva the Darro is not covered in. On its left bank lies the church of **Santa Ana** (Pl. E, 3), a Renaissance

building, perhaps by *Diego de Siloe*, erected about 1541 on the site of the mosque of *Almanzora*. It has a handsome plateresque portal (p. liii) and a beautiful wooden roof, and contains a painting by *Atanasio Bocanegra* and a carved Crucifixion with St. John and the Virgin by *José de Mora* (1671; p. lxix). The tower, built by *Juan Castellar* in 1561-63, resembles a Moorish minaret, with its round-arched windows, its azulejos, and its projecting, corbel-horne roof.

The Carrera de Darro (Pl. E, 3, 2), on the right bank of the stream, is one of the oldest parts of Granada and affords many picturesque views, particularly of the walls and towers of the Alhambra. The *Puente del Cadí* (Arab. *Ḳantarat al-Ḳâdi*), over which passed the oldest approach to the Alhambra, was built in the 11th cent., and the remains of one of its horseshoe arches are still visible on the left bank. At No. 37 in the Carrera de Darro, now occupied by poor families, is the *Bañuelo*, a Moorish bath, dating, perhaps, from the 11th century. The large basin, with alcoves for resting, and other bathing-rooms are still extant, together with traces of Moorish ornamentation.

Farther on, on the right side of the street, in the 'Angosturas', lies the church of *San Pedro y San Pablo* (Pl. E, 2, 3), with a fine wooden ceiling. On the other side of the Darro is the precipice below the N.E. angle of the Alcazaba (see p. 350), and beneath this are the arches of an aqueduct, the *Canal de San Pedro*. To the N. of the church lies the *Casa de Castril* (p. lv), with an elaborate Renaissance portal, built by a pupil of Siloe.

The side-streets running hence to the N. lead to the small church of San Juan de los Reyes (Pl. D, 2), erected in the Gothic style by *Rodrigo Hernández* about 1520. This church contains a Pietà by the court-painter *Ant. del Rincón*, with portraits of Ferdinand and Isabella (p. lxxiii). The Tower, provided with a bell-chamber in the Christian era, is the old minaret of the Moorish mosque of *Ataibin*. — In 1881, during the construction of the Redemptorist convent of *San Alfonso María de Ligorio*, some remains of an old Roman street were laid bare near San Juan. — From San Juan to *San Nicolás*, see p. 341.

The Carrera de Darro is continued by the Alameda del Darro (Pl. E, 2), a beautiful avenue of elms. To the right, above us, is the Generalife (p. 361); to the left is the Albaicín (p. 341). At the beginning of the Cuesta del Chapiz (p. 341) once stood the old N.E. gate of the city. The bridge here leads across to the left to the *Barranco de Fuente Peña* (Pl. E, 2), where an inscription records the restoration of the Alhambra in 1833. Farther up is the Cuesta del Rey Chico (Pl. F, 2), which ascends through the gorge mentioned at p. 346, passing the towers of the Moorish city-wall, to the *Puerta de Hierro* (p. 360), the E. gate of the Alhambra, and to the *Generalife* (p. 361).

A picturesque footpath leads from the bridge up the left bank of the Darro to (¾ M.) the Fuente del Avellano (beyond Pl. E, 1), the 'hazel-nut spring'. The Moors called it *'Ain ad-da'ma*, or the 'Spring of Tears', probably from the slow way in which it rises out of the clayey soil.

The Cuesta del Chapiz (Pl. E, D, 2) ascends from the Darro towards the N. to the old suburb of *Albaida*. The street is named from the *Casa del Chapiz*, a mansion (at the corner, No. 14) erected in the 16th cent. in the Mudejar style for two wealthy Moriscoes. It possesses two separate patios, and is now occupied by poor families.

The Camino del Sacro Monte (Pl. D, 2, 1), diverging to the E. near the Casa del Chapiz and leading along the cactus-covered hill-slope (fine views), was formerly the main road to Guadix (p. 328). It is lined with numerous *Cave Dwellings (Cuevas)*, occupied mainly by gipsies, but also sheltering a good number of 'Castellana Gente'.

The Gipsies or Gitanos (i.e. *Egipcianos*), whose dialect *(caló)* has many peculiarities (comp. p. 392), are known to have been settled at Granada since 1532. Those who wish to investigate their cave-dwellings and customs should apply to their 'King', either directly or through a guide. They can then have their fortunes told or see a gipsy dance, a performance more notable for its expense than for its interest (5-10 p. per head). As the gipsies are most persistent and importunate beggars, it is well to be supplied with abundance of small coin and patience.

The footpath ends at (1¼ M.) the **Sacro Monte** (to the N.E. of Pl. D, E, 1), an extensive college for theologians and jurists, rising picturesquely above a thicket of prickly pears. Connected with it are the large church of *San Cecilio* and a labyrinth of grottoes known as the *Santas Cuevas*. The convent was built at the beginning of the 17th cent. by Archbishop *Pedro de Castro*. It was formerly in the hands of the Benedictines and is now dedicated to *St. Dionysius the Areopagite*. Fine view of the Alhambra, the city, and the vega, seen beyond the valley of the Darro.

From the Sacro Monte and also from the Cuesta del Chapiz (see above) footpaths lead to (1¼ M.) **San Miguel el Alto** (Pl. D, 1), a loftily situated ermita, surrounded by aloes and prickly pears and commanding a magnificent *View of the Alhambra, Granada, the vega, and the Sierra Nevada, particularly about sunset (best from the house of the keeper or ermitaño). — A still more comprehensive view is obtained from the *Cerro Gordo*, 25 min. above San Miguel.

From San Miguel we may descend on the W. to the N. suburb of **Albaicin** (p. 331) in order to examine its churches, most of which stand on Moorish foundations, and the remains of the N. part of the *Moorish Townwall*. The unfinished church of **San Salvador** (Pl. D, 2), erected in 1560 from a design by *Juan de Maeda* (p. 335), occupies the site of the principal mosque of the Albaicín, converted to Christian use by Card. Ximénez in 1499. — The Gothic church of **San Nicolás** (Pl. D, 2; fine timber roof), above San Juan de los Reyes (p. 340), was built about 1525 by *Rodrigo Hernández*, and also stands on Moorish foundations. It commands an often-painted *View of the Alhambra and the Sierra Nevada. — The adjacent *Puerta de los Estandartes* (Pl. D, 3) is the Moorish *Bâb al-bonût* ('banner-gate'), said to be so called because the banner of the caliphs was displayed here in the case of a riot.

In the N.W. part of the city lies the Franciscan nunnery of *Santa Isabel la Real* (Pl. D, 3), founded by Isabella the Catholic (no admission). The N. part of this large building incorporates remains of the Moorish palace of *Dâr al-Horra* ('House of the Princess'), which was probably erected in the second half of the 15th century. The convent-church has a handsome late-Gothic portal by Enrique de Egas. — Adjacent, in the Callejón de las Monjas, not far from the Plaza de San Miguel (Pl. D, 3), lies the so-called *Casa del Gallo*, the last relic of the Alcázar of King Bâdîs (p. 333), with a fine court. The tower was formerly surmounted by the celebrated vane of *Ibn Habbûs*, which has given its name to the building. Washington Irving (comp. p. 348) tells the legend of the house. — Those who have time may ascend farther to the church of San Cristóbal (Pl. C, 3), which commands a grand view of the vega and the mountains to the N.

The Cuesta de la Alcazaba leads past the *Puerta Monaita* (Pl. C, 3) to the grounds of the —

Paseo del Triunfo (Pl. C, 4), laid out on the site of a Moorish cemetery, with a *Column of the Virgin* ('triunfo') by Alonso de Mena (1631). Another column marks the spot where 'la jóven *Doña Mariana Pineda* porque anelaba la libertad de la patria' was executed on May 26th, 1831. Her crime was the making of a banner for the Liberals (comp. p. 344). The dilapidated *Puerta de Elvira* (Pl. C, 4), at the S.E. angle of the plaza, was the principal gate of Granada and is mentioned in many a Moorish romance. The long Calle de Elvira leads hence to the S. back to the Plaza de Rodríguez Bolibar (p. 339).

To the N. of the Paseo del Triunfo stands the large Hospital Real de Dementes (Pl. B, 4; open 9-12 and 3-6), a structure with plateresque windows and spacious courts, begun in the reign of Ferdinand and Isabella by *Enrique de Egas* (p. lii), and finished in 1536 under Charles V. by *Juan García de Pradas* (p. liv).

The Calle Real de Cartuja, beginning beside this hospital, and its prolongation, the Camino de Cartuja, lead to the N. to (3/4 M.) the **Cartuja** (Pl. A, 3), a secularized Carthusian convent, built about 1516 at the foot of the *Golilla de Cartuja*, on a plot of ground belonging to the 'Great Captain' (pp. 343, 370).

A Renaissance portal, with a statue of the Madonna, leads into a sloping Court, at the upper end of which stands the church. Above the church-door is a statue of *St. Bruno*, founder of the Carthusian order, by *Pedro Hermoso* (1794). Visitors ring the bell at the side-door and are admitted to the Cloisters, which are filled with reprisive representations of Carthusian martyrs, by *Vicente Carducho* and *Juan Sánchez Cotán* (p. 331). From the cloisters we pass through a chapel into the Refectory, which possesses a curious echo and contains an illnsive painting of a cross by *Cotán* (W. wall). — The Church, completed in the 17th cent., contains, in the space intended for the lay public, a series of scenes from the life of the Virgin by *Bocanegra*. A beautifnl door leads to the monks' church, in which, beside the high-altar, is a fine wooden statnette of St. Bruno by *José Mora*. Over another altar to the left are a Virgin and Child by *Bocanegra* and a Head of Christ in the style of *Morales*. — The Sagrario (p. lv), built in 1704-20, with its twisted columns of red and black marble, its statues of Bruno and other saints, its paintings by *Palomino*, and its rich marble orna-

mentation, is very effective. — A handsome door admits to the *Sacristy, built by *Luis de Arévalo* in 1727-64, which is elaborately decorated with stucco and costly varieties of marble, illustrating the apogee of the extravagant eccentricities of the Churrigueresque style (p. lxix). It contains some celebrated cedar-wood *Cómodas* (cabinets), inlaid by *José Vázquez* (1730-64) with ivory, mother-of-pearl, and silver.

To the right in the Calle de San Juan de Dios (Pl. C, 4, 5), which leads to the S.W. from the Paseo del Triunfo, lies the **Hospital de San Juan de Dios** (Pl. C, 5), founded in 1552. It takes its name from *Juan de Dios* or *de Robles*, a Portuguese who lived in Granada from 1536 till his death in 1550, zealously engaged in the establishment of hospitals for the sick and for foundlings. He also founded the order of the Brothers of Mercy or Hospitallers *(Orden de los Hospitalarios)*, which was sanctioned by Pope Pius V. in 1572. He was canonized in 1690. Over the entrance is a kneeling statue of San Juan de Dios by *José de Mora* (p. lxix). The wooden artesonado ceiling in the W. angle of the first court should be noticed. The Church, built in 1737-59 in an effective baroque style, contains altar-pieces and frescoes by *Sánchez Sarabia*, *Carlo Maratta*, *Conrado Giaquinto*, *Tomás Ferrer*, and other artists. In the sacristy are pictures by *Atanasio Bocanegra*. In the Camarín are preserved the relics of the saint and paintings by *Vargas* and *Sarabia;* also a repulsively realistic Head of John the Baptist, in carved and painted wood, erroneously attributed to Alonso Cano.

The second side-street to the right beyond the Hospital leads to the convent of **San Jerónimo** (Pl. C, 5), founded by the 'Catholic Kings' in 1492. Since 1810 it has been used as cavalry barracks and is accessible by permission of the officer on duty only. It includes two beautiful patios, the outermost of which has charming portals by *Diego de Siloe*. The Church (p. lii), also in part by Siloe, is the burial-place of the 'Great Captain', *Gonsalvo Fernández de Córdoba* (p. 370), who died in disgrace at Granada in 1515.

The church is not used for service at present, but is accessible for a fee (visitors ring at the main entrance). Above the entrance is the coat-of-arms of the 'Great Captain', with the inscription: *Gonsalo Ferdinando a Corduba magno Hispanorum duci, Gallorum ac Turcarum Terrori.* Beneath the capilla mayor is the tomb of the hero and his widow *María Manrique.* The inscription ends with the words: *gloria minime consepulta.* The tomb was formerly surrounded by 700 captured banners. At the elaborate high-altar, executed by *Juan de Aragón*, *Lázaro de Velasco*, and others (1570 et seq.), are kneeling *Figures of the 'Great Captain' and his wife. At the ends of the transepts are statues, in full armour, of his four *Compañeros.* — The fourth chapel in the left aisle contains a group of the Entombment, ascribed to *Becerra.* — The coro, containing a fine organ-case and elaborate stalls by *Siloe*, is at the N.W. end of the church, opposite the altar.

To the S.E. of San Jerónimo, in the Calle de la Duquesa, on the left, stands the **University** (Pl. D, 5), founded in 1531 and transferred to the present building, the *Colegio de la Compañía de Jesús*,

in 1769. It is now attended by about 600 students, and possesses a *Library* of 25,000 vols. and a few good pictures by Juan de Sevilla, Luca Giordano, Pereda, Conrado Giaquinto, and other artists. It is adjoined by a *Botanical Garden*. — In the Calle de Gracia, nearly opposite the church of *Santa María Magdalena* (Pl. E, 5), is the house (No. 12) in which *Eugenia de Guzmán y Portocarrero, Condesa de Teba* (comp. p. 438), afterwards empress of the French, was born in 1826 (tablet).

The shady square in front of the Hotel Alameda (p. 330), at the S.E. corner of the Carrera del Genil (Pl. E, F, 5), occupies the site of the Moorish gate of *Bâb Attawâbîn* ('Gate of the Tilers'), destroyed by the French in 1810. The old *Castillo de Bibataubín* (Pl. F, 5), rebuilt by the 'Catholic Kings', was replaced in 1752-64 by the present barracks. From the S.E. tower, the lower part of which is of Moorish origin, the Moorish wall extended in a wide sweep to the Torres Bermejas (p. 348). — The *Plaza de la Mariana* (formerly the *Campillo*), behind the Bibataubín, contains the *Teatro Principal* (p. 330) and a marble statue of *Mariana Pineda* (p. 342), by Miguel Marín (1870).

In the Calle Marqués de Portajo (Pl. F, 4) is the church of **San Matias**, with two interesting plateresque portals (in the niches are statues of the Virgin and of St. Matthew); the slender tower recalls the form of a minaret.

The Calle de San Matías, beginning opposite this statue, leads to the N.E. to the *Capitanía General* (Pl. E, 4), which occupies the site of the old Iglesia Mayor, formerly the cathedral, and to the *Convento de Carmelitas Descalzas*, originally founded in 1582 in the house where the 'Great Captain' (p. 343) died on Dec. 2nd, 1515. — A few yards to the E. lies the **Casa de los Tiros** (Pl. E, 4), a building in the Moorish castellated style, dating partly from the 15th century. It now belongs to the *Marquesa de Campotéjar* and contains a number of portraits and various antiquities. In the patio is a vine of great size. The tickets for the Generalife (p. 361) are issued here.

In the Plaza de Santo Domingo (Pl. F, 4) rise the *Church of Santo Domingo*, a tasteful structure of the 15-17th cent., and the *Convento de Santa Cruz*, now a military school, with a fine court. — Not far off are the *Teatro de Isabel la Católica* (p. 330) and the magnificent villa of **Cuarto Real de Santo Domingo**, to which admission is usually granted on presentation of a visiting-card. This villa was the *Al-Majarra* of the Moors and takes its present name from a tower of the 13th cent., with a Moorish gateway. A room in the villa contains decorations of an earlier date than those of the Alhambra. The gardens, with their bowers and hedges of laurel and myrtle, are said to date from the Moorish period.

The Cuesta de Santa Catalina, a steep footpath, ascends from the Plaza de Santo Domingo to the E. to the *Campo de los Mártires* (p. 360).

We now return to the Plaza de la Mariana (see above) and enter

the **Alameda** (Pl. F, G, 5), the favourite winter-promenade of Granada, shaded by fine plane-trees. To the left lie the Castillo de Bibataubín (p. 344) and the *Rondilla*, formerly the haunt of gamblers and sharpers *(pícaros)* and well known from its description by Cervantes. To the right stands NUESTRA SEÑORA DE LAS ANGUSTIAS (Pl. F, G, 5), a church with two towers, built in 1664-71 by *Juan Luis Ortega*. It contains statues of the Saviour, the Madonna, and the Twelve Apostles by *Pedro Duque Cornejo* (ca. 1715). Behind the high-altar is a rich *Camarín*, completed in 1742 for 'La Patrona de Granada', a highly revered image of the Virgin, that is borne in a procession to the cathedral on Easter Monday. — At the point where the Alameda joins the Salón (see below) rises a *Bronze Monument to Isabella the Catholic*, by Mariano Benlliure (1892), representing her agreeing to the proposals of Columbus at Santa Fe (p. 365).

Opposite this monument, to the right, is the small Placeta del Humilladero (Pl. G, 5), whence the *Puente de Genil*, dating originally from the 12th cent., leads across to the PASEO DEL VIOLÓN (Pl. G, 5, 6). At the W. end of this paseo is the small *Ermita de San Sebastián* (Pl. G, 6), originally a Moorish chapel, with a horseshoe arch above the door, where, as recorded by an inscription of the 18th cent., Ferdinand the Catholic received Boabdil on his departure from Granada. — A little farther on, on the border of the vega, is the **Alcázar de Genil**, built under Yûsuf I. (1333-54) as a palace for the Moorish queens and now the property of the *Duque de Gor*. In the interior (partially restored) is a small room with Cufic inscriptions and Moorish ornamentation.

From the S. end of the Alameda the ***Paseo del Salón** (Pl. G, 5, 4) leads to the left (E.). It is planted with fine elms and commands a superb view. Above us are the Torres Bermejas (p. 348) and the Villa de los Mártires (p. 360). To the right, beyond the Genil, is the *Convento de San Basilio* (Pl. G, 5), which was founded in 1614 and has been used since 1860 as the *Colegio de las Escuelas Pías;* it is embedded among fine cypresses. To the S.E. rises the noble range of the Sierra Nevada, usually clad in a mantle of snow. The Picacho de Veleta (p. 363) is the only peak rising above the general uniformity of the ridge. The broad limestone summit in front is the *Dornajo* ('trough' or 'milk-pail'), which is adjoined lower down by the miocene formations ending in the valley of the Genil.

The continuation of the Salón is named the PASEO DE LA BOMBA (Pl. G, H, 4). Both promenades are enlivened by several fountains, drawing their water from the *Acequia Gorda*, which leaves the Genil 5 M. higher up. The largest is the *Fuente de la Bomba*.

About ½ M. beyond the *Puente Verde* (Pl. H, 4) is a hill rising from the left bank of the stream and affording a wide view. — From the Puente Verde and from the Puente de Genil (see above) roads lead to the S. to the village of *Huetor*, to the *Ultimo Suspiro del Moro* (p. 334), and on to *Lanjarón* and *Motril*, viâ *Armilla*, *Alhendín*, and *Otura*. From the road to Huetor there soon diverges to the left the *Camino de los Neveros*, the route followed by the muleteers who bring the snow of the Sierra into the city in summer (comp. p. 363).

We may now return by tramway, either direct or from the neigh-

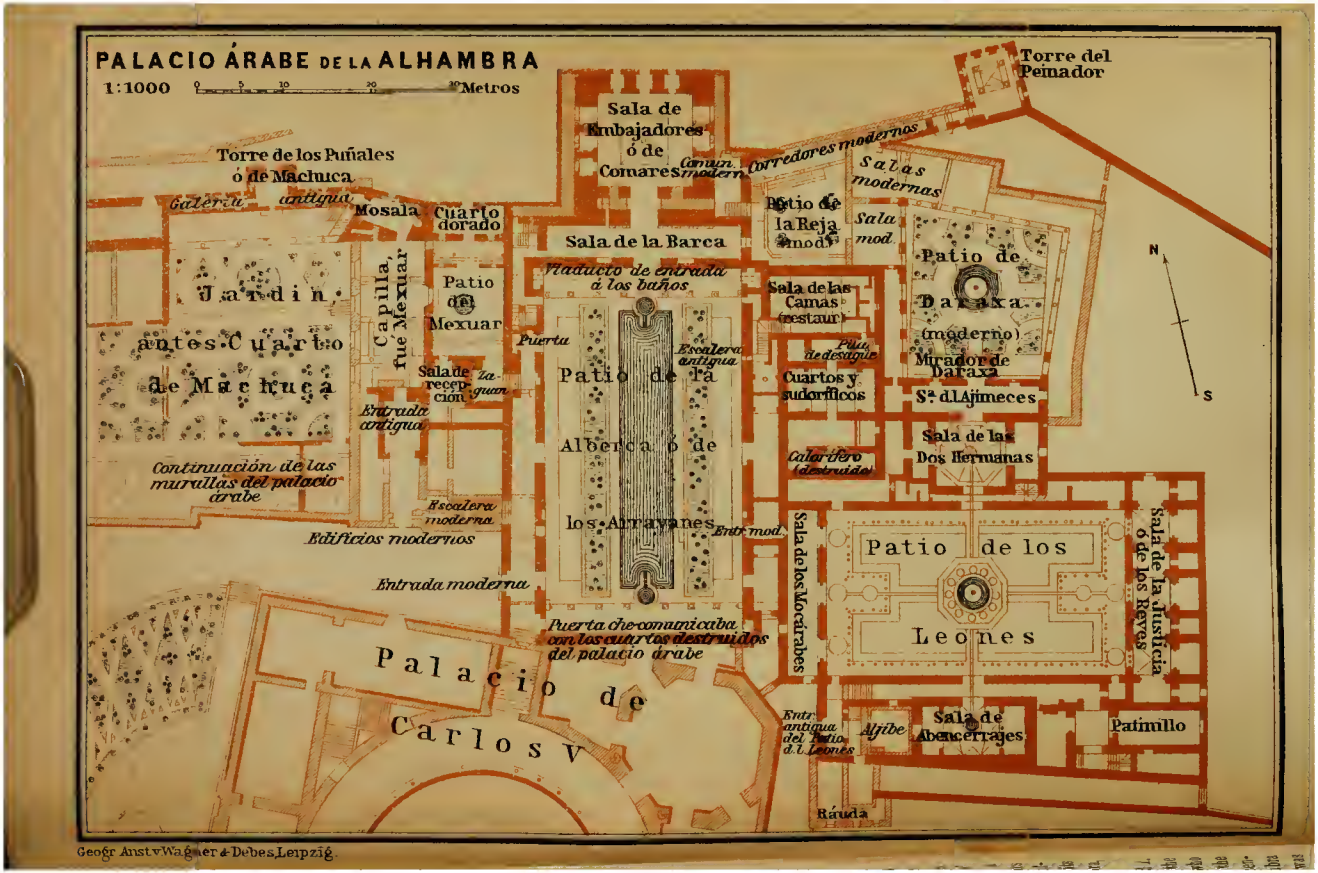
bouring *Puerta de los Molinos* (Pl. G, H, 3), the *Bâb Anexde* of the Moors, through which the Christian army entered the city on Jan. 2nd, 1492. It was destroyed in 1833. — Farther up the slope are a number of *Cave Dwellings*, hidden among thickets of cactus. We may turn to the S.E. and follow a new road affording fine views to the *Reducto de los Franceses* (Pl. G, H, 2), an old redoubt, beyond which we reach the hroad road between the cemetery (p. 362) and the Alhambra.

b. The Alhambra.

L'Alhambra! l'Alhambra! palais que les génies
Ont doré comme un rêve et rempli d'harmonies;
Forteresse aux créneaux festonnés et croulans,
Où l'on entend la nuit de magiques syllabes
Quand la lune, à travers les mille arceaux arabes,
Sème les murs de trèfles blancs! *(Victor Hugo.)*

The *Alhambra* occupies the plateau of the *Monte de la Assabica*, which stretches from E. to W., bounded on the N. hy the Darro, and separated on the S. hy the *Valle de la Assabica* from the Monte Mauror. Its main axis is cut across near its middle hy a second ravine, the *Cuesta del Rey Chico* (p. 340), which isolates the Alhambra hill on the E. from the *Cerro del Sol* (p. 331), at the hase of which lies the Generalife (p. 361). The plateau has a length of about 800 yds. and a breadth of about 200 yds., and is thus about the same size as that of the Castle of Sagunto (p. 284), like which it seems intended by nature as the site of a fortress. The whole of this plateau was surrounded hy a massive wall, strengthened with numerous towers. The strongly marked and narrow promontory at the W. end bears the *Alcazaba*, or citadel. This is separated from the Alhambra proper, the *Palace of the Moorish Kings*, hy a small glacis named the *Plaza de los Aljibes*. The palace, again, is adjoined on the S.E. by the *Alhambra Alta*, with the quarters of the courtiers and officials. This threefold division is apparent in many other similar establishments of the middle ages. Thus the commanderies of the Teutonic Order in Prussia consisted of a strong 'Hochschloss' or citadel, a 'Mittelschloss', occupied by the commander, and a 'Vorburg', for the less important memhers of the post. The Moors named the entire space within the circuit of the wall *Medînat al-hamrâ*, or the 'Red Town', from the colour of the stone used in its huildings. The soil consists of a mixture, peculiar to the Alhamhra, of clay and marl, permeated with oxide of iron.

The early History of the Alhamhra begins with *Mohammed I.* (1232-72), the first of the Nasride dynasty. The Alhaicín was the royal seat of the dynasty of the Zirites (comp. pp. 333, 331), who constructed fortifications on the Alhamhra hill, as we learn from the accounts of the numerous contests in the 10th, 11th, and 12th centuries. Mohammed I., however, selected the hill of the Alhamhra as his residence. He began his huildings on a modest scale, and was


PALACIO ÁRABE DE LA ALHAMBRA
1:1000
0 5 10 20 30 Metros
Torre del Peinador
Sala de Embajadores ó de Comares
Comun. moderna
Corredores modernos
Salas modernas
Torre de los Puñales ó de Machuca
Galería antigua
Mosala
Cuarto dorado
Sala de la Barca
Patio de la Reja
Sala mod.
Patio de Daraxa
(moderno)
Viaducto de entrada á los baños
Sala de las Camas (restaur.)
Jardin
antes Cuarto de Machuca
Capilla fue Mexuar
Patio del Mexuar
Puerta
Escalera antigua
Pozo de desagüe
Mirador de Daraxa
Cuartos y sudoríficos
Sª d. Ajimeces
Sala de recepcion
Za-guan
Entrada antigua
Patio de la Alberca ó de los Arrayanes
Calorífero (destruido)
Sala de las Dos Hermanas
Continuación de las murallas del palacio árabe
Escalera moderna
Entr. mod.
Sala de los Mocárabes
Patio de los Leones
Sala de la Justicia ó de los Reyes
Edificios modernos
Entrada moderna
Puerta che comunicaba con los cuartos destruidos del palacio árabe
Palacio de Carlos V
Entr. antigua del Patio d. l. Leones
Aljibe
Sala de Abencerrajes
Patinillo
Ráuda
N
S
Geogr. Anst. v. Wagner & Debes, Leipzig.

the originator of the motto '*Walâ ghâliba illʼ Allâhta 'âlâ*' ('there is no conqueror but the Most High God'), which is so conspicuous, along with the '*plus ultra*' of Charles V., among the inscriptions of the Alhambra. *Mohammed II.* (1272-1302) continued his father's work, and *Mohammed III.* (1302-9) built the Alhambra Mosque (p. 359). *Abu'l-Walîd Ismaʼîl* (1309-25) was the first to erect a small palace beyond the Alcazaba. *Yûsuf I.* (1333-54), however, who wielded more power and commanded greater resources than his predecessors, tore the whole of this down with the exception of the Patio del Mexuar (p. 357), and began the building of the noble Palace of Comares or of the Court of the Myrtles, where the king sat in state, holding councils and receiving embassies. He completed the Torre de Comares and the baths, and seems also to have constructed the enclosing wall round the entire hill, with its 23 towers. *Mohammed V.* (1354-91) erected the most sumptuous parts of the whole structure, including the completion of the Court of the Myrtles, the Cuarto de Machuca to the N.W., where part of the royal family spent the summer, and the sumptuous Court of the Lions, the winter-residence of the court, with the royal harem. The decoration of the Tower of the Infantas, exhibiting the first traces of the decline of Moorish art, dates from the reign of *Mohammed VII.* (1392-1408).

After the surrender of Granada, Ferdinand and Isabella took the liveliest interest in the buildings of the Alhambra. At their instance the Count de Tendilla, the first Captain-General of the city and Alcaide of the Alhambra, had the whole of the internal decorations restored by expert workmen, while he also strengthened all the parts of the walls and towers that required it. The upshot of Charles V.'s visit to Granada (1526) was less happy. In spite of the fact that he knew well how to appreciate the marvels of Moorish art, as evidenced by his exclamation '*desgraciado de él que tal perdió*' ('unhappy he who lost all this'), he nevertheless decided to erect within the Alhambra enclosure a new palace, to make room for which many parts of the Moorish building were pulled down. The Sala de los Mocárabes (p. 355) and the Court of the Lions were injured by a powder-explosion in 1591, but the damage was repaired as well as might be. The period of total neglect and decay of the famous Moorish palace began in 1718, when Philip V. converted to his own use the revenues assigned for the preservation of the building. In 1812 the evacuating French troops decided to blow up the 'fortress' of the Alhambra. Several towers had already been destroyed, when the main part of the palace was saved from annihilation by the presence of mind of a Spanish soldier, who secretly cut the fuse. The first attempts at renovation were made by *José Contreras* (d. 1847) in 1828, and in 1830 Ferdinand VII. granted a yearly subvention of 50,000 reales (500*l.*) for the restoration of the Moorish palace. This was the beginning of the extensive restorations

that have since been carried on by José Contreras, his son *Rafael* (d. 1890), and his grandson *Mariano* — restorations that have at any rate prevented the farther decay of the building, though not in themselves always in the best taste.

It is hardly necessary to remind our readers of *Washington Irving's* delightful 'Tales of the Alhambra', which were partly written on the spot (comp. p. 342). The visitors' book containing Irving's autograph is still shown by the custodian of the Alhambra Palace. A series of magnificent views of the Alhambra is given in the monumental work of *Jules Goury* and *Owen Jones*, published at London in 1842 ('Plans, Elevations, Sections, and Details of the Alhambra, from drawings taken on the spot'). The 'Court of the Alhambra', constructed by Mr. Owen Jones at the Crystal Palace, Sydenham, gives an excellent idea of the decoration of the Alhambra; and in the small handbook describing it he gives the gist of the text of his large work. See also 'The Alhambra' by *Albert F. Calvert* (London; 2nd ed. 1907).

The shortest way to the Alhambra is viâ the Calle de Gomeres (Pl. E, 4, 3; p. 339), which ascends steeply between the heights of the Alcazaba and the Torres Bermejas and ends at the Puerta de las Granadas, the actual main entrance to the Alhambra Park.

The **Puerta de las Granadas** (Pl. 1; E, 3), erected by *Pedro Machuca* (p. 358), on the site of the Moorish *Bâb Alaujar*, is a somewhat heavy building in the form of a triumphal arch, with Tuscan columns and the arms of Charles V. At the top are three open pomegranates (p. 334). It stands near the middle of the wall, now for the most part removed, which united the Alcazaba (p. 350) with the Torres Bermejas (Pl. F, 3; 'Vermilion Towers'), on the *Monte Mauror*. The latter, now a military prison and not accessible, were erected by the Moors, perhaps at the same time as the Alcazaba, and restored in the 13th and 16th centuries. The extensive buildings, including large cisterns, underground stables, and casemates for 200 men, give an excellent insight into the Moorish art of fortification.

The ***Alhambra Park** (*Alameda de la Alhambra;* Pl. F, 3, 2), a 'sacred grove' of a unique character, occupies the bottom and slopes of the Assabica valley (p. 346). Its trees are almost exclusively elms, planted at the end of the 18th cent.; and they are kept fresh and green by the waters of the Darro, conducted to the park by the *Acequia de la Alhambra* or *del Rey*, which diverges from the river, 5 M. above Granada. The murmuring sound of running water is heard here all day long. The foliage of the thickly-planted trees, the home of innumerable nightingales, forms a continuous and dense roof. In early spring, and especially in March, when the rays of the sun can pierce the leafless boughs of the elms, the ground is covered with a luxuriant carpet of verdure, which disappears as summer advances.

In the Assabica valley lay the *Makbara*, or burial-place of the Moorish kings, where Mohammed I. and most of the other Nasrides were interred. Boabdil was permitted by Ferdinand and Isabella to transfer their remains to Mondújar, in the valleys of the Alpujarras.

Three avenues begin at the Puerta de las Granadas. To the right is the CUESTA DE LAS CRUCES, which ascends slowly along the S. verge of the park to the *Alhambra Hotels* (p. 330). To the left is the somewhat trying CUESTA EMPEDRADA, the oldest approach to the palace, which ends at the *Puerta Judiciaria* (see below). In the middle is the easy gradient of the MAIN AVENUE, constructed in 1831, which leads past the *Fuente de la Palma* (Pl. 2; F, 3), the *Fuente de los Tres Picos* (Pl. 3; F, 2), and the *Fuente del Tomate* (Pl. 4; F, 2), to the Alhambra Hotels, while it is also connected with the Puerta Judiciaria by side-roads diverging to the left. Walkers, making their first visit to the Alhambra, may follow the main avenue to the second fountain (Fuente de los Picos) and then turn to the left. The only entrance for carriages is the *Puerta del Carril* (Pl. 6; F, 2), which was constructed during the erection of Charles V.'s palace.

In the Cuesta Empedrada, to the left, a little below the Puerta Judiciaria, is the **Pilar de Carlos Quinto**, also known as the *Pilar del Marqués de Mondéjar*, after its constructor, the second Alcaide under Charles V. The tasteful Renaissance fountain was erected by *Pedro Machuca* (p. 358) in 1545 and restored in 1624; it is adorned with the motto of Charles V. (*'plus oultre'*) and with heads carved by *Alonso de Mena* to typify the three rivers of Granada: the Darro, the Genil, and the Beiro. The water of the fountain supplies the quarters of Gomeres and Churra (p. 332), which lie immediately below it. The Pilar, the 'Round Tower' (to the left), and the entrance-tower of the Alhambra (above) unite to form a very imposing group.

The ***Puerta Judiciaria** (Pl. 5; E, F, 3), a tower-gateway erected according to the inscription by Yûsuf I. in 1348 and called by the Moors the *Bâb esh-Sheria* or 'Gate of Justice', deserves particular attention. Like many of the other towers of the Alhambra, it is practically a building by itself, with two gates (an inner and an outer), connected by a passage purposely made tortuous in order to facilitate its defence. It is 67 ft. in height and 48 ft. in width. About half of its elevation is occupied by the horseshoe-shaped *Outer Gate*, above which is carved a hand with outstretched fingers, a symbol frequently used both in the Orient and in S. Europe to avert the evil eye. Above the *Inner Archway* is figured a key, the symbol of power. A current superstition asserted that the Moorish kingdom of Granada would defy all attacks until the hand on the outer gate grasped this key. A wooden figure of the Virgin was added at the inner gate after the conquest. The massive wooden doors are shod with iron and strengthened with 'pasadores'. The entire building is now private property; admission is only granted by special permission.

From the Puerta Judiciaria a narrow walled path ascends to the (right) *House of Mariano Contreras* (Pl. 7; E, 3), the 'Conservador de la Alhambra' (p. 347). Incorporated with the N. wing of this building is the ***Puerta del Vino**, so named from the wine stored here in the 16th century. This gate probably formed the main W.

entrance of the *Alhambra Alta* (p. 346). A wall, of which remains were recently found in the S. part of the palace of Charles V. (p. 358), seems to have connected the Puerta del Vino with the Puerta de Hierro (Pl. 22; p. 360) and so separated the Alcazaba, the Royal Palace, and the principal mosque (p. 359) from the more plebeian part of the Alhambra settlement.

A key is sculptured above the Wine Gate also. The inscription over the key celebrates the ruler of Granada under the general and frequently recurring title of *Abu 'Abdallah Algani billah*. It begins with the words: 'I flee to God for shelter from Satan, the pelted with stones' — an allusion to the legend in the Koran that Abraham put the devil to flight by throwing stones.

At the top of the hill lies the wide Plaza de los Aljibes (Pl. 8; E, 3), named from the *Cistern (aljibe*, Arab. *al-jibb)*, situated to the N., below the terrace, and constructed by Count Tendilla at the command of the 'Catholic Kings'. The cistern, which is 100 ft. long, 20 ft. wide, and 26 ft. high, is filled with filtered water from the Darro. The inside is shown to visitors only on certain fixed days in January. The level of the plaza, which was originally named the *Plaza del Pablar*, was raised about 16 ft. in consequence of the construction of Charles V.'s palace. It is now adorned with beautiful hedges of myrtle. On the E. side stand the Moorish Palace (p. 351) and the externally more imposing Palace of Charles V. (p. 358). To the W. (left) is the great façade of the Alcazaba, with the *Torre Quebrada* (Pl. 10; E, 3) and the *Torre del Homenaje* (Pl. 11; 85 ft. high). To the N. we look down into the depths of the Darro valley.

The **Alcazaba** (Pl. E, 3), formerly better known as the *Alhizán* (Arab. *al-kasaba*, the citadel; *al-hisn*, the fortress), lies about 450 ft. above the Plaza Nueva (p. 339). Except on the E. side, the face of the hill is very steep; at the N.E. corner it is so sheer as to make the foundations of the fortress-walls appear very precarious. Its only entrance now is the *Puerta de la Alcazaba* (Pl. 9; E, 3), in the S.W. angle of the Plaza de los Aljibes. In former days, however, it could also be entered directly from the Darro side by the *Puerta de las Armas* (Pl. 12; E, 3) on the N.W. (comp. p. 340). The whole inside of the castle is now occupied by garden-beds. Almost the only remains of the original building are the dilapidated enclosing walls, with their massive towers, and the so-called *Adarves*, or ramparts on the outside. The structure of the walls recalls at many points the concrete-work of the Romans.

At the W. extremity of the Alcazaba, above the *Plaza de la Artillería* (Pl. 14; E, 3), stands the *Torre de la Vela (Pl. 13; E, 3), the Moorish *Ghafar*, a 'watch-tower' 85 ft. high, on which the three 'pendones' of the 'Catholic Kings' were displayed for the first time at 3 p.m. on Jan. 2nd, 1492. From the platform at the top rises a turret *(La Espadaña)*, struck by lightning in 1881 but since restored, which contains the *Campana de la Vela*, a huge bell,

cast in 1773 and weighing nearly 12 tons. During the night, from 2½ hrs. after the 'Oración' until daybreak, this bell is rung at intervals to regulate the opening and shutting of the irrigation channels in the vega.

The *View from the Torre de la Vela is very extensive. At our feet lies the entire city of Granada. To the left, beyond the Alhambra Park, rise the Torres Bermejas; to the right, beyond the Darro, is the Albaicín. In front of us extends the green and almost exactly circular vega, enclosed by brown and sun-burnt ranges of hills. To the S.E. is the *Sierra Nevada*, where the *Dornajo*, *Tesero*, *Trebenque*, and other peaks rise conspicuously. To the S. and S.W. are the *Sierra de Almijara*, the *Sierra Tejea*, and the *Sierra de Alhama*, with the peak of *Monte Vives* in front. To the W. are *Santa Fe* (p. 365) and the mountains of *Loja* (p. 366). To the N.W., and more distant, are the *Sierra de Parapanda* (p. 366) and the *Sierra de Colomera* or *de Moclín*, with the 'Cortadura' to the left, above the three isolated peaks of the *Sierra de Elvira*. To the N. rises the *Sierra de Jarana*. In the foreground to the E. are the Alhambra Palace, the Palace of Charles V., the church of Santa María (p. 359), the Franciscan Convent (p. 359), the Generalife (p. 361), and the Silla del Moro (p. 362), on the *Cerro del Sol*.

The *Jardín de los Adarves (Pl. 15; E, 3), laid out on the S. terrace, a romantic spot with venerable ivy, climbing vines, and other plants growing on trellises, affords views of the park, the city, the vega, and mountains, which are more picturesque though less extensive than that from the Torre de Vela. It is entered by a small door to the left of the Puerta de la Alcazaba, recognized by the iron scallop-shells on it.

The Moorish **Palace of the Alhambra (adm., see p. 331; comp. the accompanying ground-plan), now national property and generally known as the *Casa Real*, abuts on the N.E. angle of the Plaza de los Aljibes (p. 350). Part of it rests upon extensive artificial foundations, as the site sloped rapidly towards the E. and N. Its exterior, like that of all Arab buildings, is very unimposing, and it is, moreover, thrown entirely into the shade by the huge palace of Charles V. (p. 358).

The Arab house, like the house of classical antiquity, is simple and reserved on the outside; its rooms all open on an internal court. The building was enlarged by the multiplication of courts and rooms. The kings of Granada thus built a series of palaces, each with a separate entrance and a court of its own. The Cuarto de Machuca, the Mexuar (p. 357), and the Patio del Mexuar were entered, according to the travellers *Mármol* (1526) and *Navagero* (1524-26), by a zaguán (fore-court) to the N. of the modern entrance. The Court of the Myrtles was reached by steps ascending from the Mexuar Court, while the doorway of the Palace of the Court of the Lions was in the corner between Charles V.'s palace and the cistern *(aljibe)* and thus to the S. of the present entrance.

In the buildings of the Alhambra the art of the Moors (pp. xlix, l) produced the utmost that it was capable of. The constructive value is small; the material, chiefly wood and plaster, is by no

means solid and is frequently employed with illusive intent; the laws of architectonics seem often to exist for the architect only that he may evade or defy them. Yet the general result comes to us like the resuscitation and artistic glorification of a far-distant past; the tent of the nomad Arab celebrates a late resurrection in the halls of this Moorish palace. The slender marble columns, on which rest the light stucco walls, are an imitation of the tent-poles; the brilliant colours of the 'arabesque' ornamentation is an echo of the gay patterns of the Oriental carpets with which the tent-interiors were draped. The strange 'stalactite' or 'honeycomb' vaulting of the domes with their step-like arrangement of the numerous members, one ranged above another without visible support, alone seems like a new and independent invention. The Semitic dislike to representations of living creatures explains the lack of sculpture and the absence of any intellectual stimulus connected with the plastic art. An indifferent substitute for sculpture is afforded by the use of inscriptions, mainly in the venerable Cufic character, as borders for enclosed wall-spaces. These inscriptions are generally either of a religious nature or consist of verses of hyperbolic poetry, principally from the *Casida* of *Aben Zemrec*, a eulogy of King Mohammed V.

The first impression of the visitor to the Alhambra is seldom free from a touch of disappointment. It is therefore desirable to remember how much has been destroyed or indifferently restored. We must try to revive in imagination the original colouring of the bare plaster walls, the patterns of which charmed at close view by the complexity of their design and at a distance by their shimmering harmony of tint and tone. We must picture the waterless fountains as playing briskly, the empty rooms, 'half chamber and half grotto', as gay with decoration, brilliantly illuminated, and enlivened by picturesque groups of visitors in oriental costume. We must not fail to advance to the open windows and gaze upon the world without, which harmonizes so marvellously with the scene within. Here, where fantasy rules supreme, we must look around us through her eyes. — In the following description we begin with the magnificent structures of the Courts of the Myrtles and of the Lions, then return to the Patio del Mexuar, and end our round with the baths and other underground chambers, the modern rooms adjoining the Patio de Daraxa, and the 'Toilet Room of the Queen'. A hurried visitor can walk through all these rooms in an hour; many will find that weeks are not enough.

The low-lying modern entrance *(Entrada Moderna)*, situated beside the palace of Charles V., leads first to the —

***Court of the Myrtles** *(Patio de la Alberca* or *de los Arrayanes)*, which derives its name from the pool of water *(alberca*, Arab. *birkeh)* enclosed by hedges of myrtle *(mesas de arrayanes)*. This is the central point of the Palacio de Comares (p. 347); at its N.E.

end rises the great fortified tower (see below), while to the S.W. it is overlooked by the palace of Charles V., which lies about 16 ft. above it. The court, which is 120 ft. long and 75 ft. wide, was injured by fire in 1890. Its sides were restored in 1841-43. The ends are graced with beautiful arcades, each borne by six slender marble columns and paved with marble slabs. That to the S.W., with its elegant, triforium-like second story and the open gallery at the top, is especially admired. The capitals of the two central columns at the N.E. end of the court deserve particular attention. At each end of these arcades are alcoves (Arab. *al-kubba* or *ar-hanîja*), with stalactite vaulting originally coloured blue and bearing the motto, 'there is no conqueror but God' (p. 346). Another (restored) inscription names Mohammed V., the conqueror of Algeciras (1368), and extolls him as the builder of this *Patio de la Albehira:* 'Thou givest safety from the breeze to the blades of grass, and inspirest terror in the very stars of heaven. When the shining stars quiver, it is through dread of thee, and when the grass of the field bends down, it is to give thee thanks'.

The first door on the N.W. side of the court leads to the rooms occupied by the *Keepers of the Palace*, the third leads to the *Patio del Mexuar* (p. 357). Opposite the latter, on the S.E. side, is a staircase (generally closed) descending to the *Baths* (p. 357). The door at the other angle of this side, opposite the Entrada Moderna (p. 352), conducts us to the *Sala de los Mocárabes* (p. 355) and the *Court of the Lions* (p. 354). The staircase in the S.W. corner of the court, adjoining the entrance, forms the access from the Alhambra Palace to the interior of Charles V.'s palace (p. 359).

The elaborate horseshoe arch to the N.E. connects the Court of the Myrtles with the **Sala de la Barca**, the atrium of the Torre de Comares. It is named from the fact that its vaulting (unfortunately destroyed by the fire of 1890) resembled the hull of a boat. On each side of the entrance is a niche *(ar-hanîja* or *tâka)* behind marble slabs for the reception of water-vessels *(al-karrâza).* The inscriptions celebrate the builder *Ibn Nasr*, a term used frequently for the later Nasride monarchs. A richly decorated arch in the massive wall of the Torre de Comares leads hence to the Hall of the Ambassadors. To the right and left of the arch are two other beautiful *ar-hanîjas.*

Over the arches of the recesses are inscribed Arabic verses, celebrating the majesty and goodness of Allah. One of them runs thus: 'he who comes to me, tortured by thirst, will find water, pure and fresh, sweet and unmixed. I am like the rainbow, when it shines, and the sun is my lord. *Abu'l Hadjâj'* (Yûsuf I.; p. 333).

The **Torre de Comares**, 148 ft. high, is said to have been erected by workmen from the Moorish town of Comares, to the N.E. of Málaga. The battlements are modern. A narrow staircase (usually closed) ascends from the N.W. corner of the Sala de la Barca to the platform. The whole interior of the tower is occupied by the —

****Hall of the Ambassadors** *(Sala de los Embajadores)*, an apartment 37 ft. square and 60 ft. high. This was the state reception room of the monarchs, whose throne stood on the N.E. side, opposite

the entrance. The last great assembly of the Moors, summoned by Boabdil to consider the surrender of Granada, met here. The inscriptions name *Yûsuf I.* as the builder. This hall, extending through two stories, is roofed with a dome *(kubba)* of larch-wood, which has been compared to the facetted surface of an elaborately cut diamond. The immense thickness of the walls is shown by the depth of the window-recesses, which themselves form small rooms, affording an entrancing view of the city, the Albaicín, and the valley of the Darro. The central window on each side is an *Ajimez Window* (see p. xlii), divided into two lights by a slender column. The ornamentation of the Hall of Ambassadors is among the richest in the Alhambra. Rafael Contreras (p. 347) counted 152 different patterns, all impressed with iron stamps on the plaster-lining of the walls while still moist. The predominant colours are red and dark blue.

The passage, leading from the first window-recess to the right in the S.E. wall to the *Peinador de la Reina* (p. 358) and the lower story, was made about the close of the 16th century.

We now return to the Court of the Myrtles and pass thence through the *Sala de los Mocárabes* (p. 355) to the celebrated —

****Court of the Lions** *(Patio de los Leones)*, so named after the twelve lions bearing the large fountain-basin in the centre. The designer of this court, which formed the centre of the winter-palace of the kings, was the Moor *Aben Cencid;* it was begun in 1377, in the reign of Mohammed V. The court, which is 92 ft. long and 52 ft. broad, is surrounded by an arcade with stilted arches. At each end the arcade juts out in the form of a graceful pavilion, surmounted by a charming wooden roof in the form appropriately known as the 'half-orange' *(media naranja).* There are in all 124 columns, standing either singly or in pairs or in groups of three and four (at the corners). The walls are of wood and plaster; but the exquisite fret-work decoration in the latter looks as if carved in ivory. The elegance of the whole is in striking contrast to the large and pompous features of the Court of the Myrtles. The court once contained six orange-trees, but it is now floored with slabs of marble, while the arcades are paved with blue and white tiles. The roofs are modern.

The *Lion Fountain *(Fuente de los Leones)* deserves especial notice. The animals are conventionally treated. The basin *(pila)* they bear, 10 ft. in circumference and 2 ft. in depth, recalls the 'Molten Sea' in Solomon's Temple. Round its edge runs an Arabic inscription. The smaller upper basin *(taza)* is also of Moorish workmanship but of later date. The pyramidal structure at the top was placed there in 1838. There are also eight smaller fountains, rising in shallow marble basins at the ends of the court. The water is led in runlets to the middle of the court, where it joins the overflow of the Lion Fountain. — The fountains play only on a few stated festivals (p. 331).

The Lion Court is adjoined on all four sides by handsomely decorated chambers. To the N.W. is the —

Sala de los Mocárabes, 65 ft. long and 13 ft. wide, forming the present ante-room to the Court of the Lions. After the powder-explosion of 1591 (p. 347) it was covered with a roof of barrel-vaulting in the Renaissance style by *Blas de Ledesma* (1614). The mural decorations, long concealed by a coat of whitewash, and the remains of the original dome were uncovered in 1863.

The ***Hall of the Abencerrages,** to the S.W. of the Court of the Lions, takes its name from the noble family of the *Abencerrages*, which figures so prominently in the later history of the Moorish kingdom of Granada (p. 333). The story goes that Boabdil incurred the enmity of the whole tribe by beheading its principal members in this room on account of a love-affair of their chief Hamet with Queen Morayma (comp. p. 362). We enter the rectangular hall by beautiful wooden doors, restored in 1856 and hung on pivots let into the marble floor below and into a soffit of the cross-beam above. The central part of the hall rises in three stages. On each side is a low alcove with a pretty cassetted ceiling and tasteful arches. Above the gallery of the second stage eight stalactite-pendentives form the transition to the sixteen-sided third stage, the windows of which admit a softened light. The whole is roofed by an imposing stalactite dome, enhancing the general fanciful effect of the hall. The scheme of decoration (partly restored in the 16th cent.) is of great elegance. The middle of the room is occupied by a dodecagonal *Fountain*, the reddish-brown stains on the marble of which are popularly supposed to be the blood of the Abencerrages. The water, like that of the fountain in the Room of the Two Sisters (see p. 356), flows off through a runlet to the Fountain of the Lions.

The *Patinillo* and the *Aljibe* (cistern), adjoining the Hall of the Abencerrages, like the *Women's Apartments* in the upper story of the Court of the Lions, are seldom shown. — A passage adjoining the cistern led to the remains of the **Rauda** or *Royal Sepulchral Chapel* (closed). This building, apparently erected by Mohammed V., consisted of an ante-room and three chambers with the tombs of *Mohammed II.*, *Abu'l-Walíd Ismaʿíl*, *Yûsuf I.*, and *Yûsuf III.* The alabaster tombstones *(losas)* were discovered in 1574 (comp. p. 356). Another passage connected the chapel with the upper floor of the Palace of the Court of the Lions.

The ***Sala de la Justicia** or *Sala del Tribunal*, more correctly termed the *Sala de los Reyes*, adjoining the Lion Court to the S.E., is divided into seven sections and is entered by three archways, each divided by two columns. Between these open sections, which are roofed by lofty cupolas lighted from the top, are two lower apartments. Off the E. side, and at the ends, open a series of alcoves, some of them without windows. With its honeycomb vaulting and stalactite arches, the hall resembles a fantastic grotto. It has been repeatedly restored, and during the building of the church of Santa María (p. 359) it served as a Christian chapel.

The three largest alcoves adjoining the E. side have interesting *Ceiling Paintings* of the beginning of the 15th cent. (p. lxxiv), painted on leather nailed on wooden panels ($2^3/_4$ in. thick). Those in

the central alcove are painted on a golden background, the others on dark-blue dotted with golden stars. The contours are outlined in black, while the flat surfaces are generally filled in with one colour only. At a later period the pictures, which have darkened by age, received a coating of linseed-oil. The ten bearded Moslems in the painting of the central alcove are probably portraits of the rulers of Granada from Mohammed I. to Abu Sa'îd, 'the Red' (d. 1362). According to other authorities they represent a Moorish council or bench of judges. The different names given to the hall are derived from these various theories. The other two paintings represent scenes of the chase and of chivalry.

In the central alcove now stands a Moorish *Water Trough (pila;* No. 4), long preserved at the foot of the Torre de la Vela (p. 350) and adorned with reliefs of eagles, lions devouring stags, and the like. The inscription (1305) refers to Mohammed III. To judge from the stylistic similarity of its reliefs to those of the water-trough in the National Museum at Madrid, we have here probably to do with a copy of an earlier work. — In the alcove at the S.W. end of the hall are several *Slabs of Alabaster* from the royal tombs of the Rauda (p. 355): No. 17 is from the tomb of Yûsuf III., No. 18 from that of Mohammed II.

A narrow passage *(pasadizo)* on the N.E. side of the Lion Court, opposite the Hall of the Abencerrages, ascends to the —

****Room of the Two Sisters** *(Sala de las Dos Hermanas)*, which lies in the same axis as the *Sala de los Ajimeces* and the *Mirador de Daraxa* (p. 357), two other rooms situated at a little higher level.

This suite of rooms seems to have formed the winter residence of the ruler's harem. The main room, ascribed to *Aben Cencid* (p. 354), takes its name from two large and equal-sized slabs of white marble *(losas)* forming part of the pavement. The decoration of the Alhambra probably reaches its artistic zenith in this room. The beautiful wooden doors and the mural decoration in stucco should be observed. The great glory of the room is, however, the honeycomb vaulting, the largest of all Arab roofs of the kind, containing, it is alleged, no fewer than 5000 cells, each differing from the others and yet all combining to form one whole of indescribable symmetry and beauty.

'The walls are broken by niches flanked with graceful columns. At every corner stalactite pendants and fantastic cell-formations hang from the roof, converting the square hall into a polygon. Above this soars the dome, formed of innumerable tiny and multiform cells, looking as if the architect had been helped in his work by a swarm of bees. One cell breaks into the other, climbs over its head, and is in its turn used as the frame-work by which a third mounts still higher. And these countless bells and domelets are not content to soar upwards in a simple pyramidal form, but are diverted by a frolicsome fancy into détours of the boldest kind. The roof doubles back on itself, follows the bizarre humours of its creator, and forms large vaults out of the combination of smaller, till at last the apex is attained. The walls are adorned with equal picturesqueness and fantasy. The lower part is covered with dados gay with the involved convolutions of red, green, and blue azulejos. Above these are brilliant embroideries on a ground of plaster lace-work.'

In one corner of the room is the famous two-handled **Alhambra Vase* ('el jarro de la Alhambra'; to be transferred to the Museum,

p. 331), which an ancient tradition avers to have been found in the palace filled with gold. It is 4 ft. 4 in. in height, dates from 1320, and is exquisitely enamelled in white, blue, and gold. The animals figured on it are apparently meant for gazelles. There are similar vases in the National Museum at Madrid (p. 88) and in Stockholm.

The *Sala de los Ajimeces* has two 'ajimeces' in the N.E. wall and a fine ceiling. To the left is a passage, leading to the Peinador de la Reina (p. 358) and the Patio de la Reja (p. 358). In front of us is the entrance to the so-called —

***Mirador de Daraxa**, a charming little chamber with three tall windows reaching down almost to the floor and giving on the attractive *Patio de Daraxa* (p. 358). The name Daraxa, meaning 'vestibule', has been unaccountably metamorphosed into *Lindaraja;* and thus Washington Irving (comp. p. 348) was led to speculate about an imaginary Moorish beauty, Lindaraxa.

We now return through the Court of the Lions to the Court of the Myrtles and descend on its N.W. side, as indicated at p. 353, through the *Zaguán*, to the **Patio del Mexuar**, which lies 13 ft. below the level of the large court. This is the oldest part of the Alhambra (p. 347). On its N.E. side is a well-proportioned *Atrium;* the horse-shoe arch above the columns dates from 1522. Beyond this lies the *Cuarto Dorado*, the Mudejar ornamentation of which also dates no farther back than the reign of Charles V.

The **Mexuar** (Arab. *meshwâr*, council-chamber), now used as a *Capilla*, was reconstructed for its new function in 1537-44 but was not actually used as the palace-chapel till 1629 (comp. p. 355). In the Moorish period this may have been an audience chamber or a court of justice. In the *Gallery*, which was then probably entered from the Cuarto Dorado, the ruler assembled the most eminent of his people as a council of state.

The *Altar* is apparently an old chimney-piece, purchased at Genoa in 1546 for the palace of Charles V. The figures of Ahundantia (formerly taken for nymphs), placed in the corner near by, formed part of its plastic adornment, as did also the relief of Leda with the swan. The poor altar-piece, an Adoration of the Magi, dates from 1630.

A modern door leads from the Mexuar to the *Mosala*, or Moorish palace-chapel, built by Mohammed V. The *Mihrâb*, or prayer-niche (comp. p. 371), is in the S.E. corner. This chapel formed part of the *Cuarto de Machuca*, of which scarcely anything now remains. The site is mainly occupied by gardens.

We return to the Christian chapel and cross the Mexuar Court obliquely to the *Viaducto*, an underground passage leading past some cellars to the baths and to the Patio de la Reja (p. 358). — At the end of the viaduct we turn to the right and reach the ***Baths** *(Baños)*, extensive underground apartments, constructed by Yûsuf I. to the N.E. of the Court of the Myrtles. We first enter the *Sala de las*

Camas or *de los Divanes*, used for undressing and for reposing after the bath. It contains a gallery for singers and two alcoves for couches (freely restored). The inscriptions and the mural decorations are modern. More interesting are the slender columns supporting the airy superstructure, the Moorish fountain, and the mosaic flooring. The *Baths* themselves *(Cuartos y Sudoríficos)* resemble ancient Roman baths, the main room corresponding to the Roman Tepidarium. The heating apparatus *(calorífero)* has been destroyed, but some of the marble tubs remain.

From the Sala de las Camas we turn to the right into the ***Patio de Daraxa** (p. 357), a charming court shaded by orange-trees. This was originally the inner palace-garden, altered by Charles V. The *Fountain*, placed here in 1626, was probably brought from the Patio del Mexuar (p. 357). The upper basin, with a long inscription, is Moorish, but the lower part dates from the 16th century. The rooms surrounding the court *(Aposentos de Carlos V)* contain the Archives of the Alhambra, including about 300 portfolios with plans and accounts relating to the palace of Charles V. In one of the last rooms Washington Irving wrote his charming 'Tales of the Alhambra' (1829).

Between the Patio de Daraxa and the Torre de Comares (p. 353) lies the small **Patio de la Reja**, built in 1654-55 and taking its name from the window-grilles in the upper story. It is adorned with a fountain and four cypresses. — The staircase in the N. corner leads to the Sala de los Embajadores (p. 353). To the right we proceed through a modern room to the *Corredores Modernos*, a passage connecting the Sala de los Embajadores with the —

***Peinador de la Reina** ('Queen's Dressing Room' or 'Boudoir'), in the upper story of Yûsuf I.'s *Torre del Peinador*. The attractive grotesques (partly restored in 1624) and the scenes from the campaign against Tunis (1535; sadly scratched) are by *Julio de Aquilés* and *Alexander Mayner* (p. lxxvi), whose other works in the Alhambra have perished. The view is superb. The marble slab drilled with 16 holes, in a corner of the room, is said to have been used for the admission of perfumes but may be a primitive form of 'register' for hot air.

The ***Palace of Charles V.** (Pl. 17, E, 2; entr., see p. 353) forms an imposing quadrangle, 207 ft. square and 53 ft. in height. The groundfloor of rustica masonry is surmounted by an upper floor with Ionic pilasters, bearing a Doric cornice. Under the Emperor's auspices, *Pedro Machuca* (p. lii), an artist educated at Rome, made the design for the magnificent, though never completed building in 1526. The style resembled that prevalent in Italy at the height of the Renaissance. The cost was defrayed with the tribute paid by the Moors for certain immunities and privileges. At the time of Machuca's death (1550) the façades (but not the portals) and the foundation-walls of the interior were complete. His son *Luis Machuca*

(d. 1572) continued the building in the reign of Philip II. and began the magnificent circular court that Pedro had designed. The lower stage of the arcade surrounding this court is in the Doric style, the upper in the Ionic. The revolt of the Moriscoes (1568) interrupted the work for 15 years. The subsequent operations were carried on under the superintendence (successively) of *Juan de Orea*, *Juan de Mijares*, and *Pedro Velasco*. The N. portal exhibits the influence of *Herrera* (p. liv). The W. and S. portals (the latter by *Nic. da Corte*, p. lii) are especially beautiful. After the completion of the colonnaded court in 1616, building operations practically ceased, though the main staircase, in the N.W. angle of the court, was finished in 1635. The roof was never finished, and among the other portions that remained on paper only were the great triumphal arch on the S. side and the octagonal chapel in the N.E. angle, the dome of which was to rise above all the other buildings of the Alhambra.

The portals (some of the work on which is very fine), the panelling and wall-coverings, and the ornamentation and sculptures in serpentine from the Sierra Nevada or the marble of Macael (p. 335) and the Sierra de Elvira, are due, according to the records of the Archives, to *Juan de Orea*, *Antonio de Leval*, *Juan de Cabillana*, *Andrés de Ocampo*, *Niccoló da Corte*, etc. Among the best of these works are the reliefs with scenes of battle, allegorical representations, trophies, and winged female figures.

To the S.E. of Charles V.'s palace, on the other side of the Plaza de los Alămos, stands the insignificant church of **Santa María** (Pl. 18; E, F, 2), built by *Juan de Orea* (see above) and *Ambrosio de Vico* (p. 335) in 1581-1618, with the aid of a design by Herrera. It occupies part of the site of the *Mezquita Real*, a small mosque built by Mohammed III. (p. 347) and removed in 1576. The first mass after the fall of Granada was read in this mosque.

An ancient Visigothic inscription on a slab of white marble, let into the S. wall of the church, above the second door, records the erection of the churches of SS. Stephen, Vincent, and John at Nativola (p. 332) under *Kings Witeric* and *Reccared*. A stone column, erected in 1590, commemorates the death of two Christian martyrs in 1397.

The Calle Real, to the S. of Santa María, leads to the Alhambra Alta (p. 346). At No. 43 are the scanty remains of a small *Moorish Bath*, built by Mohammed III. and destroyed about 1534. — Farther on in the same direction lies the *Convento de San Francisco* (Pl. 19; F, 2), the oldest convent in Granada, built in 1493-95 and modernized in the 18th century. The capilla mayor of the church originally formed a room of a Moorish palace of the time of Mohammed V. The 'Catholic Kings' were buried in the vault below the choir and were not removed to their present resting-place (p. 338) till 1521.

To the N. of Santa María we cross the Alameda, passing (left) the ruins of the Rauda (p. 355) and the outside wall of the Court of the Lions, and then descend to the left between walls. This brings us to a group of ruinous cottages, with a few Moorish remains, and to the *Torre de las Damas* (Pl. 20; E, 2), a fortified tower, probably dating from the reign of Yûsuf I. (at present under restoration). —

A few paces to the E. lies the **Carmen de Arratia,** a villa in a charming garden, once occupied (according to an inscription) by *Estacio de Bracamonte*, 'Escudero' (shield-bearer) of Count Tendilla (p. 347), and now in private hands. Within the garden-gate (above which is the inscription: 'Mezquita árabe de la Alhambra') are two large lions from the façade of a Moorish hospital, torn down in 1843. The lions, made of limestone from the Sierra de Elvira, resemble those in the Court of the Lions. Incorporated with the villa is a tiny *Moorish Chapel* (13½ ft. × 10 ft.), with an elegant prayer-niche, also dating from the time of Yûsuf I. A side-room contains an inscription. Fine view of the valley of the Darro.

Farther on in the same direction we reach the *Torre de los Picos* (Pl. 21; F, 2), so named from its battlements. To the right of the tower, above a bastion *(baluarte)*, is the **Puerta de Hierro** (Pl. 22; F, 2), or 'Iron Gate', restored under the 'Catholic Kings'. It opens on the Cuesta del Rey Chico (p. 340).

Continuing to follow the line of the walls and the passage behind them (p. 359) along the top of the plateau, we pass the *Torre del Candil* and reach the **Torre de la Cautiva** (Pl. 23; F, 2), built by Yûsuf I. and restored in 1873-76. Its name is derived from a mistaken modern idea that Isabel de Solis (p. 333) was kept here as a 'captive'. The decorations of its main chamber vie with the best in the Alhambra. — The **Torre de las Infantas** (Pl. 24; F, 2), built under Mohammed VII. (comp. p. 347), contains a lofty hall, with alcoves and a fountain. On the groundfloor are a vaulted zaguán and rooms for the guard. The flat roof *(azotea)* affords a delightful view. A custodian shows these two towers (50 c.). — The *Torre del Agua* (Pl. 25; F, 2), or Water Tower, contains a reservoir for the aqueduct of the Alhambra (comp. p. 348).

At the upper end of the Cuesta del Rey Chico (see above), to the left, is the modern Puerta Exterior (Pl. 27; F, 2) of the *Generalife* (p. 361). To the right is a road leading to the Alhambra hotels and the Alhambra Park. On this road, partly hidden by the Hotel Roma, lies the **Puerta de los Siete Suelos** (Pl. 26, F, 2; 'Gate of the Seven Floors'), the Moorish *Bâb al-Godor*, the gate by which Boabdil is said to have left the Alhambra and which was walled up at his request. The towers were originally 72 ft. high. The gate stands on a bastion, the subterranean passages of which gave rise to the rumours of hidden treasures used by Washington Irving in his tales.

Near the Washington Irving Hotel is the entrance to the **Villa de los Mártires** (Pl. G, 2), finely situated on the top of the Monte Mauror, the property of *M. Mersmans*, a Belgian who has made important improvements and transformed it into a museum containing valuable tapestries and other works of art (adm. by special permission only). Its name, like that of the *Campo de los Mártires*

(Pl. F, 3), refers to the Christian captives employed in the building of the Alhambra, who were confined at night, with fetters on their ankles, in the underground Silos or Mazmorras (p. 299) constructed here by Mohammed I.

From the Campo de los Mártires to the *Plaza de Santo Domingo*, see p. 344; to the *Paseo de la Bomba*, see p. 345.

c. The Generalife.

At the foot of the *Cerro del Sol*, to the E. of the Alhambra hill and about 165 ft. above it, lies the ***Palacio de Generalife** (Pl. E, F, 1), the celebrated summer-residence of the Moorish kings. The name of Generalife or *Ginalarife* is a corruption of the Arabic *Jennat al-'Arîf* ('garden of 'Arif' or, perhaps, 'of the architect') and doubtless commemorates its original owner. According to an Arabic inscription in the interior the palace was renovated by *Abu'l-Walîd Ismaʿîl;* and in 1494 et seq. it received, by command of Isabella the Catholic, an addition of two stories, which have largely disappeared, and was surrounded by new buildings. After the death of the Alcaide *Don Pedro de Granada* (d. 1565), a descendant of *Ibn Hûd* (p. 333), the so-called *Marqueses de Granada* held the office of superintendent of the Generalife. The present owner is the *Marquesa de Campotéjar* (p. 344). The interior of the palace is very dilapidated and largely spoiled by reconstruction. The original decorations, dating about half-a-century earlier than those of the main halls of the Alhambra, are for the most part covered with whitewash.

Visitors ring at the modern *Puerta Exterior de Generalife* (Pl. 27; F, 2); adm., see p. 331; fee to the gate-porter and to the gardener. Thence a footpath, lined with clipped cypresses and commanding beautiful views, leads to the *Entrance* (Pl. 28; F, 1), on the S. side of the building. (The former direct communication between the W. side of the Generalife and the Alhambra is now closed.)

This entrance gives on a picturesque Court (160 ft. × 42 ft.), which is still diversified as in the days of the Moors with orange-trees and myrtles and intersected by an aqueduct (Acequia de Generalife). The buildings on the E. side date from the 16th century. The W. side is bounded by a *Portico* of 18 pointed arches, the middle door of which leads to a *Mirador* (Arab. *manzar*, 'belvedere'), now used as a chapel. — On the N. side is an *Arcade* of five arches, beyond which is a *Portal* with three arches, bearing the above-mentioned inscription. This leads to an oblong Hall, 42½ ft. in length, with alcoves at each end. Behind the hall is a smaller square Room, the balcony of which affords a fine view of the valley of the Darro. The *Sala de los Reyes* and the *Sala de los Retratos*, two modern rooms to the right and left, contain mediocre portraits of Spanish sovereigns since Ferdinand and Isabella and also 14 alleged portraits of the Marqueses de Granada (see above), chiefly copies of the 17th century.

The *Garden of the Generalife, to the E. of and above the main building, is one of the most interesting survivals of the Moorish period, resembling, with its terraces, grottoes, water-works, and clipped hedges, the park of an Italian villa of the Renaissance. We first enter the *Patio de los Cipreses*, with an arcade of 1584-86 and a pond shaded by venerable and gigantic cypresses. Under the *Ciprés de la Sultana*, 600 years old, is supposed to have taken place the imaginary tryst between the wife of Boabdil and Hamet the Abencerrage (p. 355). The *Camino de las Cascadas*, a well-preserved flight of Moorish steps, with runlets for water on the top of its balustrades, ascends to the upper part of the garden. Here stands a **Mirador* (Pl. 29; F, 1), erected in 1836 and commanding an extensive view of Granada, the Alhambra, and the valley of the Darro.

The **Silla del Moro** (Pl. F, 1) commands an admirable survey of the Alhambra and a view of the entire chain of the Sierra Nevada. We follow the route to the cemetery (see below), then take a footpath diverging to the left beside a house. On the top (1/4 hr. from the entrance to the Generalife) are the *Alberc6n de las Damas* and other relics of Moorish tanks. One of the draw-wells *(noria)* has a depth of 194 ft. The sumptuous *Palace of Daralharosa* may perhaps have occupied this site. — A little farther to the S. are the *Aljibe de la Lluvia*, a large cistern still in use, and the *Albercón del Negro*, a tank 130 ft. long and 58 ft. wide.

About 3/4 M. to the S.E. of the Generalife lies the **Cementerio** (Pl. H, 1), which was laid out in 1804. It contains many niche-graves (p. 246) and affords a view of the Sierra Nevada. — Some scanty remains of the Moorish *Palacio de los Alixares* were found in this neighbourhood in 1890. About 1 1/4 M. farther on, on the way down to the valley of the Genil, are the remains of the palace of *Dâr al-Wîd* ('river palace'), commonly known as the *Casa de las Gallinas*.

d. Excursions from Granada.

Drives. To the *Llanos de Armilla*, an unfruitful section of the vega, commanding a good view of the city and the Sierra Nevada (there and back 2 hrs.). — To the villages of *Huelor*, *Cajar*, and *La Zubia*, a round of 3 hrs. It was at La Zubia that Isabella the Catholic, according to the story, had to take refuge from the Moors in a laurel-bush. — To *Viznar*, at the base of the *Sierra de Alfacar* (2 hrs.); thence on foot to (1 hr.) the *Fuente Grande*. A walk of 3 hrs. more reaches a stalactite cavern.

Excursion to the **Upper Valley of the Genil** (2 days). We drive to the E. viâ (3 M.) *Cenes de la Vega* to (5 M.) the *Wilhelmi Paper Mill*, situated at the confluence of the *Aguas Blancas* with the Genil. We then proceed on foot through the picturesque and narrow valley to *Pinos* and (10 M.) **Güéjar-Sierra** (3805 ft.), a village noted for its excellent drinking-water. The hill above commands a good view of the Alcazaba and the Mulhacén (see p. 363); and a still more extensive prospect is obtained from the (2 hrs.) *Cerro Calar* (6130 ft.), to the N.W. of Güéjar. — Next morning we proceed to the (3/4 hr.) foundry of *Marlinete* or *Las Puentes*, at the mouth of the *Maitena*, to the (20 min.) smelting-work of *Jacón*, and to (1 hr.) the *Barranco de San Juan*, where luncheon may be taken. Thence we go on to (2 hrs.) the mines of *Estrella* (5184 ft.), enjoying a view of the Alcazaba about halfway. In 3/4 hr. more we reach the *Justicia Mine*, where accommodation may possibly be obtained at the manager's. Near the shaft on the right bank is a waterfall of some size. Another 1/2 hr. brings us to the **Valle de Infierno**, a narrow ravine in which the two sources of the Genil unite. The grandly imposing mountain-background is best surveyed from the steep hill 1/4 hr. to the right of the path.

Excursions in the **Sierra Nevada** (practicable in summer only). Mules (4-5 p. per day and keep of driver) and guides may be obtained at the hotels. Tents, rugs or blankets, snow-veils, and provisions must all be brought from Granada. — The ascent of the ***Picacho de Veleta** (11,150 ft.) takes two days. Starting early in the morning, we ascend the Camino de los Neveros (p. 345) and in about 4 hrs. reach the spot for luncheon, under the rocky ridge of *El Dornajo* (6970 ft.). We then pass the *Peñón de San Francisco* (8460 ft.) and reach (3 hrs.) the high valley with the *Laguna de las Yeguas* (9744 ft.), a mountain-lake on the banks of which the night is spent under an overhanging rock (no tent required). An early start on the second day brings us in 1½ hr. to the top, which commands a magnificent panorama of the Sierra Nevada and of the abyss of the Corral de Veleta, filled with ice and snow. In clear weather the Sierra Morena is visible to the N. and the Atlas Mts. to the S., beyond the Mediterranean.

The view from the **Cerro de Mulhacén** (*i.e. Muley Hassan;* 11,420 ft.), the highest summit of the Sierra Nevada, is not so imposing, but the rest of the excursion is more enjoyable (4 days). 1st Day: To the *Valle de Infierno* (p. 362) and thence to the mountain-valley of *Vacares* (ca. 9200 ft.), where the night is passed. Here we have a grand retrospect of the three peaks of the *Alcazaba* (10,875 ft.) to the S.E.; to the S. rises the massive Mulhacén, to the S.W. the Picacho de Veleta. — 2nd Day: We ascend on foot, by a somewhat trying route, to (7-9 hrs.) the top of the Mulhacén, while the mules are sent round to meet us. The night is spent on the S. slope. — 3rd Day: We descend past the Moorish-looking villages of *Capileira* (4760 ft.), *Bubión* (4315 ft.), and *Pampaneira* (3625 ft.), to the fertile *Valley of Poqueira* and on to the small chalybeate baths of **Lanjarón** (2230 ft.), which lies, with its ruined castle and groves of oranges and chestnuts, under the snow-clad summit of the *Cerro de los Caballos* (9845 ft.). — 4th Day. By the highroad back to (25 M.) Granada (diligence thrice weekly in about 6 hrs.).

43. From Espelúy to Jaén and Puente Genil.

98 M. Railway in 5½-8¼ hrs. (fares 18 p. 25, 14 p. 20, 8 p. 75 c.). There is no railway-restaurant on the journey.

Espelúy, see p. 327. — Our line diverges to the S. (left) from that to Seville, crosses the Guadalquivir beyond (3¾ M.) *Menjíbar* (p. 327), and then ascends the valley of its tributary, the *Guadalbullón*. — 9½ M. *Villargordo*. To the left lie the small towns of *Las Infantas*, *Cadima*, and *Torrequebradilla*.

20½ M. **Jaén** (1800 ft.; *Fonda Madrileña*, well spoken of; *Fonda Francesa*), the *Aurgi* of the Romans, once capital of the petty Moorish kingdom of *Jayyán* and occupied by St. Ferdinand in 1246, is now the capital of a province and has been the see of a bishop since 1248. Pop. 23,800. It is picturesquely situated at the foot of the hills of *Jabalcuz* and *La Pandera*, the slopes of which are covered with fruit-trees and luxuriant vegetation. The Moorish walls of the city and the *Castle* commanding the town have been almost entirely destroyed, and the *Puerta de Barreras* is the only gate of interest. Most of the streets are narrow and steep; the houses have patios like those of Seville (p. 395).

The *Cathedral of the Assumption, situated in the Plaza de la Constitución, in the highest part of the town, is an imposing sandstone building, begun by *Pedro de Valdelvira* (p. liii) in 1532 on the site of a Gothic church, which was itself the successor of an

Arab mosque. It was not finished till the end of the 18th cent., but in its main features it is, like the cathedrals of Granada and Málaga, a good example of the early-Renaissance style in Spain. The interesting W. façade has three entrances, surmounted by reliefs and flanked by towers 200 ft. high. The balustrade is adorned with statues of St. Ferdinand, the Evangelists, and the four Latin Church Fathers.

The **Interior** forms a rectangle 220 ft. long and 140 ft. wide, and produces an effect of space and light. — The *Capilla Mayor*, approached by a flight of marble steps, contains a handsome retablo. The sillería of the *Choir* is finely carved. The *Trascoro* is adorned with a Holy Family by *Mariano Salvador Maella*, with statues of SS. Catharine, John, and Lucia, and with a group of the Conception. In the 3rd side-chapel to the left is a St. Jerome by *José Antolínez;* in the last chapel to the right is a Conception by *Sebastián Martínez*. The chamber below the N. tower contains an old but repainted picture of the Virgin, which *Bishop Gonzalo de Zuñiga* used as a standard in his campaigns against the Moors. A shrine beside the high-altar preserves the *Santo Rostro* or *Santa Faz*, one of the napkins of St. Veronica, bearing an impression of the Saviour's face (comp. p. 311). This is shown to the public on Good Friday and Assumption Day. — The *Sacristía*, the *Sala Capitular*, and the *Sagrario* are all handsome. The silver custodia by *Juan Ruiz* and the statue of St. Euphrasius deserve notice.

The *Casa Capitular* (town-hall) and the *Palacio Episcopal* stand opposite the cathedral. Both, like the new *Palacio de la Diputación Provincial*, are devoid of interest.

The most interesting of the other churches are the Gothic *San Julián* and the remains of *San Miguel* (portal by Valdelvira). Noteworthy private buildings are the Gothic palace of the *Conde del Villar del Pardo*, with a rich portal in the patio; the *Casa de los Masones*, in the Plaza de San Francisco; the house of *Cristóbal de Vilches*, in the Paseo del Mercado; that of *Bishop Suárez de la Fuente del Sauce*, with its fine Renaissance façade; and that of *Capitán Fernando Quesada Ulloa*.

Delightful walks may be taken to the *Fuente de la Magdalena* and to the *Thermal Baths of Jabalcuz*, 2 M. to the S.W.

The Road to Granada (diligence in 9 hrs.) at first ascends to the S.E. through the fertile valley of the Guardia, and then runs to the S. through a picturesque but solitary district. — 7 M. *Ventorrillo de la Guardia*. Farther on are the *Ventas del Chaval*, *de las Palomas*, and *del Romeral*. — Before reaching the low-lying (22½ M.) *Campillo de Arenas* the road passes through the *Puerta de Arenas*, a tunnel 108 ft. long. It then crosses the *Sierra de Lucena* by the *Puerto Carretero*. Beyond the *Ventas de Barajas*, *de Andar*, and (35 M.) *del Zegri* we cross the *Sierra del Añuar*, obtaining a grand *View of the Sierra Nevada. — At the *Venta de las Navas* we cross the *Cubillas* by a bold arched bridge. A little later we traverse the *Sierra de Elvira* (2935 ft.), a Jurassic range of hills named after the ancient town of *Iliberris* (p. 366). On crossing the little *Beiro*, we reach the *Vega of Granada*. Farther on we pass the *Cartuja* (p. 342), cross the Paseo del Triunfo (p. 342), and reach (49 M.) *Granada* (p. 330).

The Railway to Puente Genil runs to the W., over the fertile campiña of Jaén, crosses the *Barranco de Regordilla*, and skirts the slopes of the *Sierra de Jaén*. 29 M. *Torre del Campo;* 31 M. *Torre Don Jimeno* (10,400 inhab.). It then turns to the S.W.

36 M. **Martos**, a town with 17,000 inhab., lies on a hill above the river *Grande*. It is the Iberian *Tucci*, which was fortified by the Romans and renamed *Colonia Augusta Gemella*, in honour of the veterans of two legions. — To the right, as we proceed, rises the precipitous *Peñón de los Carvajales*, from which, according to tradition, the two brothers Carvajal, unjustly convicted of murder, were thrown by order of Ferdinand IV. of Castile in 1312. Before their death the brothers summoned the king to meet them at the judgment seat of God in thirty days, and thus Ferdinand, who died a month later, received the surname of El Emplazado ('the summoned').

Beyond (45 M.) *Vado-Jaén* the train crosses the *Sierra Grande* and then descends to (51 M.) *Alcaudete*. Thence it runs to the N.W., through a hilly district watered by the *Guadajoz*. 62 M. *Luque-Baena*, the station for the village of *Luque*, which lies to the left in the Sierra de Luque, and for (right) *Baena*, a town with 14,500 inhabitants. — 68 M. *Doña Mencía*. — 75 M. *Cabra*, the *Igabrum* of the ancients, is a town of 11,100 inhab., prettily situated on the S.E. spurs of the *Sierra de Montilla* and on the N. slope of the *Sierra de Cabra*. At the E. foot of the latter is the *Sima de Cabra*, a deep depression mentioned by Cervantes in 'Don Quixote'.

The railway now crosses the river *Cabra* and the Sierra de Cahra, and reaches (82 M.) **Lucena**, a pleasant-looking town of 21,000 inhab., where Boabdil was defeated and taken prisoner in 1483 (see p. 334). The Plaza del Coso, planted with orange-trees, is the boast of the town. The making of lamps is the most important of its varied industries. — 88 M. *Zapateros;* 95 M. *Campo Real.*

98 M. *Puente Genil* (Rail. Restaurant), see p. 379.

44. From Granada to Bobadilla *(Málaga, Cordova, Seville).*

76½ M. Railway in 4-5 hrs.; fares 17 p. 70. 14 p. 15, 10 p. 65 c. (to *Málaga*, 119 M., in ca. 6½ hrs., fares 27 p., 21 p. 10, 14 p. 90 c.; to *Cordova*, 153 M., in 8¾-10¼ hrs., fares 34 p. 10. 26 p. 50, 18 p. 15 c.; to *Seville*, 174 M., viâ La Roda and Marchena, p. 379, express in 9⅓ hrs., fares 41 p., 31 p. 15 c.). — Railway-restaurant at *Bobadilla*. Best views on the left.

Granada, see p. 330. — As we start we have a retrospect of Granada and the lofty Albaicín, with the Sierra Nevada in the background. The line traverses the vega, here hounded by olive-clad hills.

5½ M. *Atarfe* is the station for the poor little town of **Santa Fe**, which lies 3 M. to the S.W., on the left bank of the Genil. Santa Fe was constructed by Isabella the Catholic during the siege of Granada (1491) in eighty days, and was laid out in the form of a Roman camp, with regular streets crossing each other at right angles. The capitulation of Granada (comp. p. 334) was signed here on Nov. 25th, 1491, and on the 17th April following the epoch-making contract with Columbus, respecting his voyage of discovery

to America, was also signed here. Above the door of the *Church*, which was restored in 1773, is a trophy, representing a lance with a sheet of parchment, bearing the words *Ave Maria*. This refers to the gallant deed of Hernán Pérez (p. 338) and to the duel in which *Garcilaso de la Vega* slew the Moor *Zegri Tarfe*, who brought back the parchment to the Christian camp and defied its champions to single combat.

Near Atarfe probably lay the ancient town of *Elvira*, the *Iliberris* of the Iberians and the *Municipium Florentinum Iliberritanum* of the Romans. In 304 or 305 Iliherris was the scene of the first great church-council held on Spanish soil. It was probably destroyed on the Moorish invasion, as its name disappears entirely from history. — In 1431 the neighbourhood of Atarfe was the scene of an important battle in which the Castilians under Alvaro de Luna (p. 136) defeated King Mohammed VIII. of Granada. This contest is known as the *Battle of Higueruela*, because the tent of King John II. of Castile was pitched under a small fig-tree *(higueruela)*.

To the right rises the bleak *Sierra de Elvira* (p. 364), at the foot of which lie the *Baños de Sierra Elvira*, with their warm sulphur-springs (75-80° Fahr.). The train halts here in summer only. — 9½ M. *Pinos-Puente*, the *Iluro* of the Romans, prettily situated on the *Cubillas*, at the foot of the Sierra de Elvira, was the scene of a battle (1319) between the Castilians and the Moors of Granada, in which the former were defeated, with the loss of their leaders, the Infantes Pedro and Juan.

It was at Pinos-Puente that Columbus was overtaken by the messenger of Queen Isabella in 1492, when he had given up negotiations with the Spanish monarchs in despair and was actually on his way to France.

The railway approaches (N.E.) the barren *Sierra de Parapanda*, which the country-side regards as a barometer.

Cuando Parapanda se pone la montera,
Llueve aunque Dios no lo quiera.
(When Parapanda's brow is hid,
It rains, though God himself forbid.)

To the left is the estate of *Soto de Roma*, presented by the Spanish government to the Duke of Wellington. In the vicinity are the remains of the Roman town of *Calecula*. — 15½ M. *Illora*, a town of 9400 inhab., on the *Charcón*, with a ruined castle, was called by the Moors the 'Eye of Granada'. — 21 M. *Tocón*, at the foot of the *Sierra de Prugo*. We cross several brooks, with a retrospect, to the left, of the Sierra Nevada. — 27½ M. *Huetor*.

32 M. **Loja.** From the station, on the N. bank of the *Genil*, a road crosses an iron bridge to the town (*Fonda González*, *Fonda de Martín*, both poor), which is picturesquely situated on the S. bank, at the foot of the reddish-grey limestone hills of *Periquetes*. Loja, the *Lôsha* of the Moors, ranked with Alhama (see p. 367) as one of the 'keys of Granada'. In 1488 it was captured, after a siege of 30 days, by the 'Catholic Kings', chiefly through the aid of the English archers under Lord Rivers. The town has now 19,000 inhab., but it contains little of interest except the remains of a Moorish castle and two churches of the 16th century.

From Loja to Alhama (12½ M.). The road crosses the *Manzanil*, which forms a fine waterfall (visible from the railway) just before it joins the Genil. It at first runs to the E., but beyond the *Venta del Pulgar* it turns to the S.E. and passes *Salar*. — 12½ M. **Alhama** *(Fonda de los Baños)* is a town of 7600 inhab., picturesquely situated on a rocky terrace of the *Sierra de Alhama*, high above the little river *Marchán*. In 1884 it was seriously damaged by a terrible earthquake, in which 150 villages in the neighbourhood were destroyed or injured and 745 lives were lost. The capture of the old Moorish fortress on Feb. 28th, 1482, is bewailed in a contemporary Hispano-Moresque ballad *(Ay de mi Alhama)*, well-known to English readers in Byron's translation.

The warm *Sulphur Baths* of Alhama (107-113° Fahr.), strongly impregnated with nitrogen, lie below the town, on the Marchán (omnibus) and are visited from April 20th to June 20th and from Aug. 15th to Oct. 15th. The *Baño de la Reina* is probably of Roman origin. The Moorish *Baño Fuerte* lies nearer the spring and is considerably warmer.

The train now traverses a short tunnel and crosses the Genil. 33 M. *San Francisco.* The river-valley is well-cultivated, but farther on we traverse a barren and desolate region. Beyond two tunnels we cross the *Río Frío*, and then ascend viâ (45 M.) *Las Salinas* to the watershed (2500 ft.) between the Genil and the *Guadalhorce.* — 54 M. *Archidona;* the town lies on a hill 3½ M. to the S. — 61½ M. *La Peña.* To the right rises the conspicuous *Peña de los Enamorados* or Rock of the Lovers, the romantic legend of which has been told by Southey in his 'Laila and Manuel'. The Spanish knight and the Moorish maiden, unable to escape their pursuers, threw themselves from the top of the cliff, locked in each other's arms. — The railway crosses the Guadalhorce and descends its broad valley. To the left appears the *Cerro de Vera Cruz*, with its ermita.

66½ M. **Antequera** (1345 ft.; *Fonda de la Castaña; Fonda de Burgos*), the Roman *Anticaria*, is picturesquely situated at the base of the *Sierra de los Torcales.* Most of its 21,750 inhab. are tillers of the soil, but there are a few palaces bearing the arms of a decayed noblesse. From the Alameda, in the lower town, we ascend through the Calle Real and up the flight of steps called the 'Cuesta de la Imagen', to the ruins of a *Moorish Castle*, which the Regent Ferdinand, 'El Infante de Antequera', captured in 1410. The *Torre Mocha*, or main tower (view), is popularly known as the *Papa Bellotas* ('acorns'), because its construction is said to have absorbed the entire sum received for a grove of evergreen oaks *(encinas).* In the Plaza Alta, halfway up the hill, stands the *Arco de Hércules* or *de los Gigantes*, with Roman inscriptions from Anticaria and other ancient towns in the neighbourhood. The arch was erected in honour of Philip II. in 1585. — The 'Colegiata' of *Santa María* contains a gilded altar of the 14th century. On the dome of *San Sebastián* stands a colossal, armour-clad angel in bronze-gilt, wearing round his neck a reliquary with the remains of St. Euphemia, the tutelar of the city.

The *Cueva de Menga*, discovered in 1842, ½ M. to the E. of the town, is one of the largest chambered cairns in Spain (65 ft. deep). — Before the construction of the railway the chief communication between Granada and Málaga led viâ the old road from Antequera crossing the E. part of

the Sierra de Abdalajis, known as *El Torcal*. This region is remarkable for its fantastically shaped red marble rocks. Beyond the *Boca del Asno* (3165 ft.) the road passes the *Cuesta de la Matanza* ('Hill of the Massacre'), where Ez-Zagal (p. 333) annihilated a Spanish army led by Cifuentes and Aguilar in 1483.

As we proceed the *Sierra de Abdalajis* is seen on the left. The train crosses the Guadalhorce and beyond (74½ M.) *Bobadilla-Apeador* reaches the Cordova and Málaga line (p. 378) at (76½ M.) *Bobadilla* (Rail. Restaurant).

45. Cordova.

Railway Stations. 1. *Estación de Madrid, Sevilla y Málaga* (Pl. B, C, 1; *Restaurant, déj. 3 p.), for all the Andalusian trains; 2. *Estación de Cercadilla* (Pl. A, 2), for the railway to Bélmez and Almorchón (p. 378). Both stations lie to the N.E. of the town. Hotel omnibuses meet the trains.

Hotels (bargaining necessary; comp. p. xxiv). *Gran Hotel Suizo (Pl. a; C, 2), at the corner of the Calle Duque Hornachuelos and the narrow Calle del Paraíso, variously judged, pens. from 12½-15 p. — Less expensive: Hotel de España & Francia (Pl. c; C, 2), pens. 8 p.; Hot. de Oriente (Pl. b; C, 2), pens. 8-10 p.; Hot. Simon, pens. 5-6 p., well spoken of; these three in the Paseo del Gran Capitán. — **Casas de Huéspedes** (p. xxv): *Cuatro Naciones*, Calle San Miguel 4; *Victoria*, Aladreros 13.

Cafés (comp. p. xxvii). *Café de Colón*, *C. del Gran Capitán*, in the Paseo del Gran Capitán; *Café-Restaurant Suizo* (see above), Calle Ambrosio de Morales, near the Plazuela de Séneca (Pl. D, 3). — **Confectioners.** *Confitería Suiza*, opposite the last-mentioned café; *La Perla*, Calle del Conde de Gondomar 1. — *Montilla Wine* (p. 379), a kind of sherry, is celebrated for its bouquet.

Post and Telegraph Office (Pl. D, 3), Plazuela de Séneca.

Booksellers: *R. Molina León*, Calle del Conde de Gondomar 1. — **Photographs:** *Tomás Molina*, Calle del Conde de Gondomar 5.

Shops. The silver-filigree work of Cordova has been famous ever since the days of the Moors. 'Cordovan' and 'Morocco' leather are now, however, better obtained in Tangier (p. 450).

Cabs (with one horse). Per drive, 1-2 pers. 1, 3-4 pers. 1½ p., after midnight 2 and 2½ p.; per hr. 2, 2½, 4, and 5 p. — Trunk under 66 lbs. 50 c., under 110 lbs. 1 p., small baggage free. Prices are raised during the Feria.

Theatre. *Gran Teatro* (Pl. C, 2), Paseo del Gran Capitán. — **Bull Ring** (*Plaza de Toros;* Pl. B, C, 2); 'Corridas' are given during the *Feria*, the great fair held twice yearly (May 25-27th and Sept. 25-27th) in the Campo de la Victoria.

British Vice-Consul, *Richard Eshott Carr.*

Principal Attractions (one day). *Cathedral* (p. 370; closed 1-2 p.m. and after 5 p.m.; adm. to the mihrâb, Renaissance coro, Mudejar chapel, etc., from 8 a.m. till 2 p.m. before the angelus, by means of a permiso, 2 p., obtained at the Oficina de la Obrería, adjoining the Puerta del Perdón); *Alcázar* (p. 376); *Bridge* with the *Calahorra* (p. 376); *Paseo del Gran Capitán* and *Jardines de la Victoria* (p. 370).

Córdoba, casa de guerrera gente
Y de sabidnría clara fuente.
(Motto of Cordova).

Cordŭva (390 ft.), Span. *Córdoba*, the capital of a province and a bishop's see, is a city of 50,090 inhab., lying at the base of the *Sierra de Córdoba*, a spur of the Sierra Morena, on a plain sloping gently to the *Guadalquivir*. The traveller whose expectation is on tiptoe as he enters the ancient capital of the Moors will probably be disappointed in all but the cathedral, the former mosque, which

CÓRDOBA
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0 100 200 300 400 500
Metros
A
B
C
1
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3
4
Belmez
Madrid
Sevilla
Málaga
Estación
de las líneas de Madrid, Sevilla y Málaga
Carrera de la Estación
Hospicio
Paseo del Gran Capitán
Plaza de Toros
Estación
de Cercadilla
Cuarteles
Camino de S. Gerónimo
Jardines de la Victoria
Pta. Gallegos
Pta. Almodóvar
Concepción
San Hipólito
Gran Teatro
S. Miguel
S. Nicolás
Gobierno Militar
Pl. de S. Felipe
Pl. de la Trinidad
Madera alta
Madera baja
Lope de Hoces
Fern. Ruano
Almanzor
Hosp. d. Agudos
Judíos
Buen Pastor
Romero
S. Jacinto
Catedral
Pal. Episcopal
Camposanto de los Mártires
Semin. de S. Pelagio
Alcázar (Carcel)
Huerta del Rey
Barrio del Alcázar viejo
Huerta d. Alcázar
Alameda del Corregidor
Pta. de Sevilla
Cementerio
Enmedio
Amador de los Ríos
Triunfo
Pierna
Moros
Pedregosa
Jerón.
Conde Gondomar
Morería
Plata
Hornachuelos
Plaza Colón
Barrio Matadero
Osario
Cardenal Toledo
Pl. Doble
1 Capuchinas C 2
2 Capuchinos D 2
3 Casa de Ayuntamiento D 2
4 Cister, Convento del D 2
5 Encarnación, Conv.º de la C 3
6 Jesús Crucificado C 3
7 Jesús Nazareno E 2
8 Magdalena E 2
9 Nª Sª de los Dolores D 2
10 Padres de Gracia F 1
11 Salvador C 3
12 S. Andrés D 2
13 S. Basilio B 4
14 S. Francisco D 3
15 S. Juan de los Caballeros C 3
16 S. Nicolás de la Ajerquía D 3
17 S. Pedro Alcántara C 3
18 S. Rafael E 2
19 S. Roque C 3
20 Sta Ana C 3
21 Sta Clara CD 3
22 Sta Cruz, Conv.º de E 3
23 Sta Isabel " " D 1
24 Sta María de Gracia E 2
25 Sta Marta, Conv.º de D 2
26 Sta Victoria C 3

D
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Barrio del Matadero
S. Cayetano
Barrio de las Ollerias
Hosp. de Misericordia
Cuartel de Alfonso XII
Carrera de Ollerias
Misericordia
Costanillas
Moriscos
Monteria
Fraile
Pl.ª de los Padres de Gracia
Sta. Marina
San Agustin
Pl.ª de S. Agustin
Pl.ª del Rincon
S. Lorenzo
Mayor de S. Lorenzo
Juan Rufo
Abejar
Sta. Mª de Gracia
Cementº
Carrera de Cementº
Muñices
Pl.ª de la Magdalena
El Carmen
San Pablo
Pl. del S. Pablo Salvador
Edificio civil
Campo de Matadero
S. Anton
Arenillas
Isabel II
Mercado
Pl.ª de las Cañas
Correo y Tel.
Pl.ª Vizconde de Miranda
S. Pedro
Fabrica del Gas
Museo
Agustin Moreno
Carrera de la Fuensanta
Campo de Madre de Dios
Ronda
Molino de Martos
Nª Sª de Fuensanta
Rio Guadalquivir
Campo de la Verdad
Espiritu Sto
Geograph. Anst. v. Wagner & Debes, Leipzig.

is still, in spite of all defacement, the most imposing monument of its time. With the exception of a few Moorish doors and Arabic inscriptions, the Christian Spaniard has either marred or destroyed all else that would recall the Mecca of the West, the once celebrated nursery of science and art. The city now presents a mournful picture of departed greatness; it is, as Théophile Gautier expresses it, nothing but 'le squelette blanché et calciné' of its former self. The streets are rough and narrow, the plazas are small, the houses are low and whitewashed, the city-walls are in ruins, the 'solares' of the once powerful noblesse are vacant, and poverty has set its mark on a large proportion of the population. Some of the houses have pretty patios, however, which may be seen from the street, and the view of the Sierra to the N. and of the 'Great River' to the S. is a possession that time cannot destroy.

Corduba was the most important of the old Iberian cities on the upper course of the Bætis. In his poem on the Second Punic War (III. 401) Silius Italicus writes: 'nec decus auriferæ cessavit Corduba terris.' It was a place of considerable wealth and commerce, and the so-called *aes Cordubense*, a kind of amalgam, was widely known. In B. C. 152 Cordova was captured by *M. Marcellus*, who settled it with Roman colonists, and under the name of *Colonia Patricia* made it the capital of *Hispania Ulterior*. In consequence of its espousal of the cause of Pompey, it was occupied by Cæsar's lieutenant *Marcellus* after the battle of Munda (p. 379) and sharply disciplined. It soon recovered and in the imperial epoch alternated with Hispalis (p. 396) and Italica (p. 420) as the capital of the province of Bætica. The Visigothic king *Leovigild* took the town in 571 from the Byzantines and made it an episcopal see. Soon after the decisive struggle of 711 (p. 427) Cordova fell a prey to *Mugith ar-Rumî*, who was assisted by the many Jewish residents, alienated by the arrogance of the Visigoths. A desperate resistance to the Moors was maintained for three months by 400 warriors near the church of San Aclisco, to the N.W. of the city. Under the Moors Cordova enjoyed a second period of prosperity, especially under the *Emir 'Abderrahmân I.* (d. 788), of the house of the *Omayyads*, who, having escaped the massacre of his family at Damascus in 750, established himself at Cordova in 756 and proclaimed his independence of the eastern caliphate. As capital of the caliphate of Cordova and metropolis of Moorish Spain, Cordova quickly became one of the wealthiest cities of Europe and a centre of culture frequented by students from all parts of the West. It attained its zenith in the reigns of *'Abderrahmân II.* (822-852) and *'Abderrahman III.* (912-961), the greatest of the Omayyads. The decay of the city began in 1010, when it was sacked by the followers of *Mohammed II.* and the troops of *Suleimân*. The dynasty of the Omayyads was overthrown in 1031, when *Hisham III.* abdicated the caliphate. Cordova declared itself a republic under the guidance of members of the *Jahwar Family*, but became subject to Seville in 1078. In 1091 began the lordship of the *Almoravides*, who had been summoned from Africa to aid in resisting the Christians, and these were overthrown in 1148 by the *Almohades*, another Berber sect led by *'Abdelmûmin*. A period was put to the Moorish rule in Cordova on June 29th, 1236, when St. Ferdinand captured the city. The banished Moors took refuge in Granada (see p. 333) and were replaced by Christian settlers, under whom the town persistently declined. The magnificent buildings, the marvels of which are celebrated by Arabic writers with Oriental hyperbole, fell into ruin; the irrigation-works were neglected, and the once exuberantly fertile campiña became a barren steppe.

Among the many distinguished natives of Cordova may be mentioned the two *Senecas*; *Lucan*, the Stoic and author of the 'Pharsalia'; *Averroës* (1126-98), the famous translator and expounder of Aristotle, celebrated by Dante in his 'Inferno' (Canto iv; 'Averroïs che il gran comento feo'); the

Rabbi Moses Maimonides (1135-1204); *Juan de Mena* (ca. 1411-56), author of 'El Laberinto', an allegorical poem in which Cordova is called '*la flor de saber y de caballería*'; the authors *Lorenzo de Sepúlveda* and *Luis de Góngora* (1561-1627); and the painters *Pablo de Céspedes* (1538-1608) and *Juan de Valdés Leal* (1630-91). The 'Gran Capitán' *Gonsalvo de Córdoba* (1443-1515), who conquered Naples in 1495, was born at Montilla (p. 378), near Cordova.

See *Cordova*, by A. F. Calvert and W. M. Gallichan (London; 1907).

The attractive grounds known as the *Jardines de la Victoria* (Pl. B, 2, 3) stretch on the W. side of the city from the *Main Railway Station* (Pl. B, C, 1), on the N., to the *Puerta de Almodóvar* (Pl. B, 3), a relic of the Moorish town-wall, on the S. — To the E. of the station begins the —

Paseo del Gran Capitán (Pl. C, 2), a brilliantly lighted promenade, much frequented on summer evenings, in which the chief cafés are situated. On its W. side stands the Colegiata de San Hipólito, built by Alfonso XI. after the battle of the Salado (1340) and modernized in 1729. It contains an Ecce Homo by *Valdés Leal*, the tomb of the historian Ambrosio de Morales (1513-91), and those of Ferdinand IV. and Alfonso XI., transferred hither from the cathedral. Adjacent is the *Gran Teatro*. A little farther to the S. is the church of *San Nicolás de la Villa*, with an octagonal embattled tower.

We now proceed to the E. along the Calle del Conde de Gondomar, and at the Hotel Suizo turn to the right into the Calle de Jesús María (Pl. C, 2, 3). Thence the Calle del Angel de Saavedra, the Calle Pedregosa, and the Calle Céspedes lead to the S. to the cathedral. In the Calle Céspedes are some remains of *Moorish Baths*.

The **Cathedral (Pl. C, 3, 4; adm., see p. 368), formerly the *Mesjid al-Jâmi'a* ('chief mosque') of the Moors, and still called *La Mezquita*, is the largest and most noble monument of the religious architecture of the Arabs of Spain, and second in size to the Kaaba of Mecca alone among all the mosques of Islam. It is due, both in conception and execution, to the dynasty of the Omayyades. When the Moors captured Cordova they found this site, close to the N. bank of the Guadalquivir, occupied by the Visigothic *Church of St. Vincent*, which, by treaty, was left at first in the possession of the Christians. The Moors, however, soon took possession of half the church; and *'Abderrahmân I.*, founder of the Omayyad dynasty, purchased the other half from the Christians in 785, in order to make room for the erection of a Mohammedan temple, which should be the religious centre of the Faithful in Spain and divert the stream of pilgrims from Mecca to Cordova. Up to that period there had been no specifically Arabian style of architecture (p. xlix); and even in the East the mosques were designed by Byzantine architects. The hall-shaped mosques of Egypt supplied the model for the new erection at Cordova. The columns were taken from older buildings, without regard to uniformity, and were heightened, when necessary, by imposts of masonry. But in the shapes of the arches and domes there were already manifest the first traces of the characteristic

PLANTA DE LA MEZQUITA ALJAMA DE CORDOBA
N
S
Puerta del Perdón
Puerta de Canigordo
Campanario
Officinas
Postigo de la Leche
Claustro
Patio de los Naranjos
Claustro
Postigo de Sta Catalina
Postigo de los Deanes
Puerta de las Palmas
Primitiva Mezquita fundada por Abd-er-Rahman I
Tercera y última ampliacion de Al-Manzor
Postigo de S. Estéban
Puerta Martina
El Baptisterio
Crucero
Capilla mayór
Prim. ampliacion de Abd-er-Rahman II
Coro
Postigo de S. Miguel
Villaviciosa
Cap. de N.S.
Primitivo Coro
Segundo Mihrab
S. Pablo
Segunda ampliacion de Al-Hakem II
Puerta de Palacio
Postigo del Sagrario
S. Pedro
La Cena
Sala Capitular (Sacristia)
Sto Cristo del Punto
Parroquia
Mihrab nuevo
0 10 20 30 40 50 Metros.
Geogr. Anst. v. Wagner & Debes, Leipzig.

Moorish fancy. The original structure of 'Abderrahmân occupied only about the fifth part of the present building. It contained 10 rows of columns, dividing it longitudinally into eleven, and transversely into (probably) twelve aisles or alleys. The central aisle was a little wider than the others, and a short prolongation of it, projecting beyond the enclosing wall, formed the *Mihrâb* or prayer-recess. On the N. it was adjoined by the Court of Ablutions (Arab. *Haram*, sacred enclosure; Span. *Patio de las Abluciones*). 'Abderrahmân's successor, *Hisham I.* (788-796), erected the tower (*al-minâr* or *es-sauma'a*, here generally named *al-kadîma*, or the ancient) for the *Muëzzin* (crier of prayers); he also furnished a place of prayer for women (*as-sakîfa*, an 'open gallery') and placed a fountain *(al-mîdâ)* in the middle of the court.

The mosque of 'Abderrahmân I., however, soon became inadequate for the population of Cordova, which was steadily increased by accessions from Syria, Arabia, and Africa. *'Abderrahmân II.*, therefore, in 833-848, added seven aisles to the S. of the original ten rows and made a new mihrâb. The mosque as thus enlarged extended to the present Capilla de Nuestra Señora de Villaviciosa (p. 375) and contained 80 columns more than the old one. The succeeding ruler, *Abu 'Abdallah Mohammed I.* (852-856), restored the original building and began the decoration of gates and walls. He also built the *Maksûra*, or railed platform reserved for the caliph and his court, and the *Sâbât*, a covered passage by which the caliph could reach the Maksûra from the Alcázar (p. 376) in order to offer his daily prayers.

'Abderrahmân III., surnamed *an-Nâsir*, the creator of the wondrous palace and suburb of az-Zahrâ (p. 378), replaced the tower, which had been damaged by an earthquake in 880, by a new *Minaret (al-minâr)*, rivalling the Giralda at Seville (p. 400) in beauty, and he also (958) restored the court-façade of the temple, as is recorded by an inscribed tablet adjoining the Puerta de las Palmas (p. 373).

The finest expansion of the mosque was, however, due to the caliph *Al-Hâkim II. al-Mostansir-billâh* (961-976), who caused it to be nearly doubled in extent by adding 14 new rows of columns on the S. side. This addition was effected under the superintendence of his 'hâjib' (chamberlain) *Ja'far ibn 'Abderrahmân es-Siklabi*. Al-Hâkim also erected a new *Maksûra* (the dimensions and description of which form a favourite theme of Arab authors), a new *Sâbât*, and a third *Mihrâb*, which is still perfect and is with justice regarded as the gem of the whole building. For the mosaics the Greek emperor at Constantinople sent skilled workmen and 320 cwts. of mosaic tesseræ.

Arabic writers could now assert of the Mosque of Cordova that 'in all the lands of Islam there was none of equal size, none more admirable in point of work, construction, and durability', but the

ambition of the Omayyades was not yet satisfied. The declivity of the site prevented any farther building on the S., so the new additions were made on the E. In 987-990 *Al-Mansûr*, the 'hâjib' of the weak caliph *Hisham II.*, erected seven new rows of columns from N. to S., raising the total number of aisles to nineteen. This addition completed the huge building. It also, however, marked the beginning of its decline, as is shown in the conventional and often debased treatment of individual members. Moreover, the *Mihrâb*, or Holy of Holies, was displaced from its natural central position at the end of the main axis of the building. At the same time, however, the general impression of endless space was enhanced.

After the capture of Cordova by St. Ferdinand the mosque was consecrated to the *Virgen de la Asunción* in 1238. The various changes and mutilations it suffered at the hands of the Christians will be duly noted in the following description of its details. Many beautiful details have been brought to light in the course of the restoration which has been going on for some years.

The ground-plan of the building forms a rectangle about 570 ft. in length and 425 ft. in width, thus having an area approximately equal to that of St. Peter's at Rome. Of this about one-third is occupied by the large court, the other two-thirds by the mosque itself. Court and mosque are surrounded by an embattled wall, strengthened by 35 tower-like buttresses. On all sides except the N. this wall stands on massive substructures or terraces; it varies in height from 30 ft. to 65 ft. The buttresses are 11 ft. wide at the bottom and 7 ft. wide at the top. The triangular or flame-shaped battlements are 33 inches in height. The exterior thus forms, as in most Oriental buildings, a monotonous and almost unadorned mass of masonry, of a fortress-like and forbidding character. The object of the building is indicated only by the bell-tower (p. 373), erected in place of the Moorish minaret (p. 371), and by the numerous gates.

The Gates, of which there were originally 22 (now mostly built up), were surmounted by richly-adorned horseshoe arches and furnished with bronze-mounted doors. The Roman milestones beside some of the gates were brought from the old road to Cadiz. Of these gates there are still extant the following. W. side, in the Calle de Torrijos: *Postigo de la Leche*, *Postigo de los Deanes*, *Postigo de San Esteban*, *Postigo de San Miguel*, *Puerta de Palacio*. — E. side, in the Calle M. González Francés, approached by a terrace and flights of steps: *Postigo de Santa Catalina*, *Puerta Maitina*, *Postigo del Sagrario*. — N. side, in the Calle del Obispo Herrero: *Puerta de Canigordo* and *Puerta del Perdón*, beneath the bell-tower.

The **Puerta del Perdón* ('gate of pardon') was erected in 1377 by King Henry II. in imitation of the similar gate at Seville (p. 401). Though it is entirely Moorish in style, the Christian inscriptions and figures of saints indicate its real origin. The side towards the street is the finer. The *Doors are plated with copper, and the

knockers ('llamadores', Arab. 'aldabones') are of the same material. On the copper plating are the word 'Deus', in Gothic characters, and the Cufic inscription 'the lordship belongs to Allah and his protection'.

The *Campanario* or *Bell Tower*, which is 300 ft. high, was begun in 1593 by *Hernán Ruiz* (p. 375) on the foundations of the Moorish minaret (p. 371). The great earthquake of Nov. 1st, 1755 (p. 487), necessitated considerable repairs and modification, completed in 1763. At the top is a figure of St. Raphael (p. 376), with a vane.

The entrance to the tower is on the E. side (adm. 20 c.); it is ascended by 255 steps. The top affords a good bird's-eye view of the mosque itself and commands a wide panorama of the city, the river, and the mountains, and over the desolate campiña to the Moorish castle of Almodóvar (p. 388) on the W.

The *Patio de los Naranjos ('court of oranges'), the former court of ablutions (p. 371), is the first great surprize that the interior has to offer after the dismal appearance of the outside. Light, spacious, well-shaded, and always enlivened by a few groups of quiet visitors, it offers, with its five fountains, its orange-trees, and its palms, a characteristic picture of Oriental repose. It is surrounded on three sides by a colonnade *(claustro)*, the N. walk of which has, however, been walled up and now serves as the chancery of the cathedral *(oficinas)*. On the fourth side (S.) stands the mosque itself, which formerly had nineteen arched gateways opening on the court, so that the orange-trees, planted in parallel rows, formed, as it were, a continuation of the rows of columns in the interior. These gateways are now reduced to two: one in the E. colonnade and the present main entrance to the mosque, the *Puerta de las Palmas* (or *Arco de las Bendiciones*). The latter was ornamented by Henry II. in the Mudejar style; the representation of the Annunciation dates from the 15th century.

The Interior of the Mosque forms the second great surprize of the visitor in spite of its moderate height (38 ft.), in spite of the destruction of the perspective by the Christian additions, in spite of the simple tiles that replace the original rich mosaic flooring, in spite of the monotony of the characterless modern vaulting. For the forest of columns seems endless in the subdued light.

The Columns, of which there are still said to be 860, are traditionally reported to have been brought from the East and the West, from the ruins of Carthage, from the old Roman temples of S. France, and from the churches of Spanish towns captured by the Moors. As a matter of fact, they were nearly all obtained in Andalusian quarries and many were hewn expressly for the mosque. They show the greatest diversity, not only in material (marble, porphyry, jasper. breccia) but also in style. A few late-Roman and Visigothic capitals are found among innumerable varieties of Byzantine and Saracenic workmanship. Most of the shafts are smooth, though some are twisted. The bases are concealed in the pavement, which has been raised 12-15 inches in the course of centuries. As the columns are

only about 13 ft. in height, a double row of arches had to be interposed between them and the roof. The lower arches are in the horseshoe form; the upper rows are supported by pillar-like imposts placed on the tops of the columns. The general effect is one of singular and vigorous life; the flowing nature of the arches above the motionless and upright columns recalls the crossing and interlacing jets of innumerable fountains.

The 19 AISLES are all of the same height and width, except the original central aisle leading to the mihrâb and the two adjoining it on either side. Each aisle had its special timber-ceiling, which, however, on account of decay was replaced in 1713 by the present cross vaulting. The original open-work roof was made of larch wood and richly painted in red and gold. Arabic writers, probably with some exaggeration, assert that 280 chandeliers with 7425 lamps hung from the roof, and expatiate on the enormous quantity of oil that was consumed daily. 'The gold shines from the ceiling like fire; it blazes like the lightning when it darts across the clouds.'

As in all mosques, the culminating point of the decoration was the holy *Mihrâb*, or prayer-niche, also called *Kibla* (south), because its axis was directed towards Mecca. The mihrâb was adjoined by the maksûra (p. 371).

The first mihrâb has entirely disappeared. The second mihrâb *(Segundo Mihrab)* was constructed under 'Abderrahmân II. (p. 371). Its * *Vestibule*, with its superb shell-vaulting, was admirably restored in 1892.

The **THIRD MIHRÂB *(Mihrab Nuevo)*, erected by Al-Hâkim (p. 371), is a small chapel-like structure with seven sides, the sacred character of which was emphasized by a vestibule and two side rooms. The preservation of this marvel of Moorish art is due partly to the fact that the vestibule was converted by the Christians into the *Capilla de San Pedro*, of which the mihrâb itself became the sacristy, and partly to the fact that the altar of this chapel concealed and protected the mosaic-wall of the mihrâb down to 1816. The original polychrome ceiling, supported by elaborately carved cross beams, has recently been uncovered. The interlacing arches of the vestibule rest upon marble columns; the dome over the central space is in the form of a pineapple; the walls are covered by brilliantly coloured mosaics with Arabic inscriptions. These fine mosaics were executed by Byzantine workmen, but the attempts at restoration are very unsatisfactory. — The beauty of the vestibule is, however, transcended by that of the mihrâb itself, a small recess about 13 ft. in diameter. The ceiling *(kubba)*, 28 ft. above the floor, consists of a block of white marble hollowed out into the form of a shell. The magnificent entrance-archway rests upon coloured columns taken from one of the earlier mihrâbs. The walls are panelled with richly carved marble. The white marble pavement is worn by the devotion of the pilgrims, who made a sevenfold circuit of its walls

on their knees. The Christians named it the *Capilla del Zancarrón* ('of the bare bone'), in reference to the legend that a bone of Mohammed was once preserved here. — The E. side-chamber, now the *Capilla de la Cena*, formerly contained the magnificent Moorish pulpit *(al-Minbar)*, which Ambrosio de Morales called the *Silla del Rey Almansor*. It was a desk mounted on wheels and bearing the Koran of the Caliph Omar, second successor of the Prophet.

The alterations of the Christian Spaniards were at first limited to the construction of a few chapels in the outermost aisles of the mosque. As early as 1260, however, it was found that the needs of the Christian ritual demanded a choir; and to make room for this were sacrificed parts of the second mihrâb (p. 374) and of the adjoining six aisles. A relic of this building is found in the *Capilla de Nuestra Señora de Villaviciosa*, which was erected in the Mudejar style by Moorish workmen *(Capilla Mudejar)*, and in the former sacristy, now the *Capilla de San Pablo*, which was adjoined by the old royal sepulchral vault (comp. p. 370).

The century of reaction against the Reformation finally brought the Renaissance Choir, which, with its *Capilla Mayor* and *Transept* (crucero), was 250 ft. long and displaced no fewer than 63 columns, while its roof rose high above the rest of the building. The Town Council of Cordova in vain threatened with death all those who should help in this work. Charles V., with an imperfect understanding of the situation, gave the chapter the necessary authority, and the building was begun in 1523. The original plan of *Hernán Ruiz* was afterwards partly altered, and the work was not finally completed till 1607. Though in itself a masterpiece of plateresque architecture (p. li), this Christian choir has for ever destroyed the harmonious proportions of the mosque. Charles V. himself expressed this feeling in the words he addressed to the cathedral chapter on visiting Cordova in 1526: 'You have built what you or others might have built anywhere, but you have destroyed something that was unique in the world'.

Few of the Christian art treasures of the building are of much value. The fine *Sillería* in the Choir was executed by Pedro Cornejo (d. 1758) in the richest baroque style. The brass *Lectern* is a good Flemish work of the 16th cent.; the old *Choir Books* are interesting also. The *Pulpits*, on each side of the Capilla Mayor, with the attributes of the Evangelists, are by Miguel Verdiguier (1766). The silver *Chandelier*, dating from 1636, weighs 400 lbs. The elaborate *High Altar*, by Matías Alonso (1618), is adorned with a painting by Palomino. In the Moorish arches on the exterior wall of the choir, behind the high-altar, are five *Reliefs of the Passion*, dating from the beginning of the 16th century. On a pillar on the W. side of the Christian addition is a tasteful 15th cent. *Relief* of the presentation of the chasuble to St. Ildefonso.

In the S.E. corner of the cathedral is the Parroquía, or parish-church, with a magnificent sanctuary by U. Raphael. — There are in all 45 Lateral Chapels, few of which call for mention. The *Capilla de la Cena* (see above) contains a painting of the Last Supper by Céspedes (p. 370). It is adjoined on the left by the *Sala Capitular*, with a fine statue of St. Theresa by Alonso Cano and figures of eight other saints by José de Mora. On a

pillar adjoining the *Capilla del Santo Cristo del Punto* is an Annunciation with saints, an altar-piece by Pedro de Córdoba (p. lxxxi). — In the pavement, opposite the *Capilla de San Pablo* (p. 375), is the tomb of the painter Pablo de Céspedes (d. 1608). — The *Crucifix*, on the first column in the fifth row, to the left of the main entrance, is said to have been scratched by a Christian captive with his finger-nails, as recorded in the Latin verses inscribed on the column. — The *Sacristy* contains a splendid custodia by Enrique de Arphe (p. lxiv).

In the Calle de Torrijos are the church of *San Jacinto* (Pl. C, 4), with a rich portal of 1557, and *La Cuna*, or the foundling-hospital, officially known as the *Casa Provincial de Expósitos*. Farther on is the large *Palacio Episcopal* (Pl. C, 4), built in the 15th cent. and renewed in 1745. The Sala de Audiencia contains portraits of all the bishops of Cordova. The pretty walled garden is full of lemon-trees trained on trellises. The Calle Amador de los Ríos leads between the Bishop's Palace and the *Seminario de San Pelagio* to the CAMPO-SANTO DE LOS MÁRTIRES (Pl. C, 4), supposed to be the spot of the Christian martyrdoms under the Moors. — On the S. side of this plaza, on the site of a palace of the Gothic King Roderick, lies the —

Alcázar (Pl. C, 4), an extensive pile of buildings, with massive walls and towers. The S. part of it is the Moorish *Alcázar Viejo*, of which little remains except a few towers, a bath, and a water conduit. The N. part is the *Alcázar Nuevo*, built by Alfonso XI. in 1328, now a prison (cárcel). On the river, by the S.E. corner of the latter, is the entrance to the *Huerta del Alcâzar*, now in private hands (fee 50 c.). This should be visited for the sake of the striking picture afforded by its luxuriant vegetation, the springs, the *Torre de Paloma* (S.W.), and the *Torre del Diablo* (N.E.).

The *Triunfo de San Rafael* (Pl. C, 4), a column on a lofty pedestal and surmounted by a statue, was erected in 1765 in honour of the Archangel Raphael, the tutelar of Cordova, by two French artists, Graveton and Verdiguier. Farther down is the *Puerta del Puente*, a Doric triumphal arch, with reliefs, erected under Philip II. on the site of the Moorish *Bâb al-Kantara*. The Moorish ***Bridge** (Pl. C, D, 4), with its 16 arches, connects Cordova with its S. suburb, *Campo de la Verdad*. The bridge is 730 ft. long and stands on Roman foundations. From the middle of it we have a good view of the Moorish water-mills and of the Mosque, the massy masonry of which, dominated by the Renaissance choir and the belfry, stands out clearly against the background of the Sierra de Córdoba (N.). At the other end of the bridge is the *Calahorra* or *Carrahola* (the Iberian *Callagurris*), the massive *tête-de-pont* at the beginning of the road to Seville.

The *Paseo de Ribera* (Pl. D, E, 3), a favourite promenade of the lower classes, leads along the Guadalquivir past a weir, with a group of Moorish mills, and the *Capilla de los Mártires* to the extensive Campo de Madre de Dios (Pl. F, 3). Near it is the *Santuario de*

Nuestra Señora de Fuensanta (Pl. F, 3), where a much-frequented festival takes place on Sept. 8-10th.

We now proceed to the N., skirting the remains of the city-wall, to the church of *El Carmen* (Pl. E, F, 2), containing an altar-piece by Valdés Leal (p. lxxxii). Or we may follow the Calle del Sol to the W. and then continuing to the N.W. pass the church of *San Pedro* (Pl. E, 3) and thread the narrow streets leading to the *Corredera*. This square, surrounded with arcades, was formerly used for tournaments and bull-fights; later it was called the Plaza de la Constitución, and since 1895 it has been occupied by a market (*Mercado;* Pl. D, 3). — To the N.W. lies the *Casa del Ayuntamiento* (Pl. 3; D, 2), whence the Calle de Alfaros runs to the N., past the *Puerta del Rincón* (Pl. D, 1, 2; 1406), to the large Plaza Colón (Pl. C, D, 1). On the W. side of this lies the *Hospicio* (poor-house).

The other Churches of Cordova, such as *San Miguel* (Pl. C, 2), a Gothic edifice with a chapel in the Mudejar style in the right aisle, *Santa Marina* (Pl. D, 1), *San Agustín* (Pl. E, 1), and *San Lorenzo* (Pl. E, 1, 2), are comparatively uninteresting. The *Hospital de Agudos* (Pl. C, 3) contains the *Capilla de San Bartolomé*, in the Mudejar style, which is said to have belonged to the residence of Al-Mansûr (p. 372). — The *Palacio de Don Jerónimo Páez*, in the plaza of that name (Pl. C, D, 3), has a beautiful Renaissance portal. — Other Moorish remains are the baths in the Calle Céspedes (Pl. C, 3) and a charming colonnaded court at Calle de la Comedia 8 (Pl. C, 3).

The **Museum** (Pl. D, 3; fee 1 p.), in the *Escuela Provincial de Bellas Artes*, contains several admirable portrait-heads of Roman emperors, a curious relief of a hunting-scene of the Visigothic period, a few Roman and Moorish monuments and inscriptions, a stag of bronze perhaps dating from the 12th cent., Roman and Arabic inscriptions, etc. The collection of pictures includes paintings and drawings by *Juan Fernández*, *Zurbarán*, *Ribera* (p. lxxx), *Saavedra y Castillo* (Peter's Denial, p. lxxxii), *Céspedes*, and *Juan de Mena*, and, in the modern section, works by *Inurria*, *Becquer*, *Sans*, *Ferrán*, *Múñoz*, *Lucena*, and *Garnelo*. — In the plaza in front of the museum stands a *Fountain*, with the figure of a colt (Span. *potro*), the cognizance of Cordova, as mentioned by Cervantes.

Excursions. The *Huerta de los Arcos*, belonging to the Marqués Vega de Armijo, affords a beautiful view of the town and its environs (carr. there and back in 2-2½ hrs., 10 p.; steep road). — On a spur of the Sierra de Córdoba, to the W. of the city, stand the *Ermitas de Valparaíso* or *Convento Ermitaño*, which may be visited by a drive of 4-5 hrs. (there and back; carr. about 15 p.; bargaining necessary). A permission to visit the Ermitas (for men only) may be obtained in the Bishop's Palace (p. 376) for any week-day. There is not much to see in the Ermitas themselves, but the views are fine. With this excursion may be combined a visit to the fine *Quinta de Arrizafa*, the *Rizzefa* of 'Abderrahmân, immediately to the N. of the city. — An excursion (less important) may also be made to the *Convento de San Jerónimo*, 4½ M. to the N.W. in the Sierra de Córdoba. The convent, which is now an insane asylum, was built in 1405, probably

with the remains of the celebrated *Medînat az-Zahrâ (Córdoba la Vieja)*, where 'Abderrahmân III. constructed a palace for his favourite Az-Zahrâ. According to Al-Makkarî (d. 1631), the Arabic historian, this palace was on the scale of a town rather than a villa, while its wonders of art and luxury were such as to make even those of the Alhambra pale by comparison. — Excursion to Almodóvar, see p. 388.

From Cordova to Almorchón, 84 M., railway in 5-8 hrs. (fares 16 p., 12 p. 5 c., 8 p.). The trains start from the *Estación de Cercadilla* (p. 368). This line serves mainly for the coal-traffic from the district of Bélmez. — We ascend in curves through olive-groves, towards the Sierra de Córdoba, cross the *Pedroche*, and thread three tunnels. At (8 M.) *Balanzona* we have a fine retrospect of Cordova and Andalusia. 14½ M. *Obejo*. — To the right of (19½ M.) *Vácar* (1895 ft.) are the ruins of the Moorish *Castillo de Vácar*. The railway descends through three tunnels to the valley of the *Guadiato*, which flows from the plateau of Estremadura across the Sierra Morena. — 27½ M. *Alhondiguilla*. The train skirts the bold and jagged cliffs on the right bank. — 33 M. *Espiel*. The castle-hill of Bélmez comes into sight. Numerous coal-pits are seen to the right. — 43½ M. *Cabeza de Vaca*.

45 M. **Bélmez** (1600 ft.), a prosperous town with 8900 inhab., lies ½ M. to the E. of the railway, at the foot of a hill. Its castle was one of a long chain of Moorish fortresses, other links of which were at *Fuente Ovejuna* (the Roman *Mellaria*, 'honey-town'), *Espiel*, *Nevalo*, *Villaviciosa*, and *Almodóvar* (p. 388). — The extensive coal-deposits of Bélmez and Peñarroya (see below) lie so close to the surface that they are worked as quarries rather than as mines. The district also possesses mines of iron and copper.

54½ M. *Peñarroya* or *Mina la Terrible* is a characteristic mining town. Branch-lines to the W. to *Fuente del Arco* (p. 468; 43 M. in 3½ hrs.) and to the E. to *Conquista* (57½ M., in 4½ hrs.).

As we proceed we have the last spurs of the Sierra Morena to the left. We have now reached the sparsely-peopled central plateau, where almost the only signs of life are the migratory flocks of sheep (see p. 456). The only trees are cork-trees and evergreen oaks (p. 308). We pass from the basin of the Guadiato to that of the *Zújar* and the *Guadiana*.

59 M. *Valsequillo* (ca. 2070 ft.) has several mines. — 72 M. *Zújar* is the station for *Hinojosa del Duque*, a town about 6 M. to the S.E. The train crosses the Zújar. To the W. is the *Sierra del Pedroso*. — The last part of the journey lies through the hilly district of the *Sierra de Almorchón*. — 84 M. *Almorchón*, see p. 464.

46. From Cordova to Málaga viâ Puente Genil and Bobadilla.

120 M. Railway in 6½-7 hrs. (fares 25 p. 55, 19 p. 20, 11 p. 60 c.). The trains start from the *Estación de Madrid* (p. 368). There are railway restaurants at *Puente Genil* and *Bobadilla* (dining-station).

Cordova, see p. 368. — The train touches at the suburban station of *Cercadilla* (p. 368), crosses the Guadalquivir by a bridge 655 ft. in length, and then traverses the dreary hill-district of the *Campiña*, which is intersected by the yellow *Guadajoz*. Fine retrospect of Cordova, the Sierra de Córdoba, and Almodóvar (p. 388).

5 M. *Valchillón*, the junction for Cadiz (R. 51).

We cross the Guadajoz several times. — 15 M. *Torres Cabrera*. — Beyond (21 M.) *Fernán Núñez* begins an undulating district with vineyards and olive-plantations.

31 M. **Montilla** (1165 ft.), a high-lying town with 13,600 inhab., the birthplace of 'El Gran Capitán' (p. 370), contains a palace of the Duke of Medinaceli. In the neighbourhood is *Montemayor*, on

the site of the ancient *Ulia*. — The train sweeps round the E. side of the town. To the left rises the *Sierra de Montilla*, celebrated for its white wine *(Amontillado)*. We cross the *Cabra* (p. 365).

35½ M. *Aguilar de la Frontera*, a town with 13,200 inhab., is also known for its 'Montilla wine' and olives. On the left we have a view of the Sierra Nevada. Farther on, to the right, are the two small lakes of *Zoñar* and *Rincón*, surrounded with olive-trees and abounding in fish. To the left is the old Moorish castle of *Anzur*, now belonging to the Duke of Medinaceli. The ancient *Munda*, where Cæsar defeated the sons of Pompey in 45 B.C., is supposed to have lain in this neighbourhood. — 45½ M. *Campo Real*.

47 M. **Puente Genil** *(Rail. Restaurant)*, the junction for the railway to Jaén (R. 43), lies 2 M. to the S.E. of the town (12,900 inhab.), which is seen to the right as we cross the lofty bridge over the *Genil*. Below lies the village of *Palomar*. The railway now ascends to the plateau of the *Sierra de Yeguas*, from which several streams flow to the N., W., and S. — 56 M. *Casariche*, in a monotonous region mainly inhabited by charcoal-burners. — We ascend the valley of the *Yeguas*, with a view of the steep jurassic mountains, to —

62 M. **La Roda**, the junction for the branch-railway to *Marchena*, which is an important connecting link between the Granada and Málaga line on the one side and the Seville and Cadiz line on the other (express from Granada to Seville, see p. 365).

From La Roda to Marchena, 41½ M., railway in 2¼-2½ hrs. (fares 10 p. 20, 7 p. 35, 4 p. 95 c.). The line ascends to (7½ M.) *Pedrera* (1510 ft.) and then descends viâ (15½ M.) *Aguadulce* into the valley of the *Río Blanco*, a tributary of the Genil. About 8½ M. to the N.E. of Aguadulce lies the little town of *Estepa*, the *Ostipo* of the Iberians, which was captured by Scipio in B.C. 207. — We cross the Río Blanco.

23 M. **Osuna** *(Fonda Imperial; Fonda de la Paz)*, a town of 18,000 inhab., is pleasantly situated on a hill rising over a fertile, corn-growing plain. It was the *Urso* of the Romans, a colony with the surname *Genetiva Urbanorum*, whose fidelity was rewarded by Cæsar, in the last year of his life, with the gift of Roman citizenship (p. 88). It was the *Oxuna* of the Moors, and since 1562 it has been the seat of the Dukes of Osuna. Above the town rises the Colegiata, dating from 1534, which possesses a fine portal and, in the interior, a Crucifixion by *Ribera* (an early work). In the sacristy is a Christ by *Morales*, and in the sagrario are three early-German paintings. The crypt contains the tombs of the Osuna family. Beside the large *Palace of the Dukes of Osuna* stands the former *University* (1549-1824), now the Instituto de Segunda Enseñanza.

The wide plain is bounded on the N. by the Sierra Morena, on the S. by the Serranía de Ronda (p. 439). Near (34 M.) *Los Ojuelos* the train crosses the *Salado*, a tributary of the Corbones. A little farther on we cross a small salt lake and the *Corbones* itself. — 41½ M. *Marchena*, see p. 426.

Our line runs to the S.W. and soon reaches its highest point (1475 ft.). 69½ M. *Fuente Piedra*, with mineral springs useful to sufferers from the stone. To the right, amid olives, lies the *Laguna Salada*, a large salt-lake, the crust on which in the dry season resembles a sheet of ice.

77 M. **Bobadilla** (1245 ft.; *Rail. Restaurant*) is the junction for trains to Málaga, Granada (R. 44), Ronda-Algeciras (Gibraltar;

R. 53), and Utrera (Cadiz, Seville; R. 51). All trains stop here long enough for a meal at the railway-restaurant.

The Málaga railway enters the valley of the *Guadalhorce*, which soon receives the waters of the *Guadateba* and the *Burgo*, two small streams. Beyond a tunnel we cross the Guadalhorce. 85 M. *Gobantes* (1050 ft.).

Beyond Gobantes begins the deep and wild gorge of the ***Hoyo de Chorro**, by which the river forces its way through the calcareous slate strata of the coast-range. Until the railway was built the gorge was quite impassable. The train remains on the left bank, threading 11 tunnels and crossing lofty bridges over the lateral ravines. There is little time to realize the grandeur of the scenery or the remarkable engineering of the line, but an interesting excursion may be made on foot from (89 M.) *Chorro*. From the station we follow the telegraph-wires to the left, skirt the tnnnel, and walk along the railway-track to (1 hr.) a wooden bridge, which leads to the canal of the electricity works and affords a magnificent view into the gorge.

After passing through three short tunnels, we suddenly emerge on a scene of southern luxuriance, with the first oranges, palms, and cypresses. The short journey to Málaga transports the traveller, in a more surprising manner than anywhere else in Europe, into the midst of subtropical vegetation, and finally, on the coast, into a region of sngar-plantations. The train crosses to the right bank of the Guadalhorce.

97 M. **Alora** (330 ft.), the ancient *Iluro*, a town of 10,300 inhab., lies to the right, in a beautiful situation at the foot of the *Sierra del Hacho*, a favourite resort of the citizens of Málaga. A much-frequented feria takes place here on Aug. 1st. A diligence plies from Alora to (10½ M.) the baths of *Caratraca*. — The water of the Guadalhorce is led off in numerous small channels to irrigate the huertas. Beyond a final tunnel the valley expands. We recross to the left bank. — 102 M. *Pizarra*. To the W. is the high-lying *Casa Rubonela*, to the S. the *Sierra de Mijas*.

103½ M. *Cártama*. The village, the Roman *Cartima*, lies 2½ M. to the S.W., on the right bank of the Guadalhorce, which was once navigable to this point; the castle is Moorish.

From Cártama a diligence runs to the S.W., up the valley of the *Río Seco*, to **Coin**, a town of 12,300 inhab., finely situated amid mountains and snrrounded by vineyards and groves of oranges and lemons. Thence the diligence goes on to *Monda* (wbich, however, is not the *Munda* of the ancients; comp. p. 379). We then traverse the mountain-pass between the *Sierra de Guaro* on the W. and the *Sierra de Mijas* on the E., and descend viâ *Ojén* to *Marbella* (British vice-consul, *M. Calzado*), on the road from Málaga to Gibraltar. — Another diligence connects Coín with the small town of *Alhaurín el Grande*, situated to the S.E., on the N. slope of the Sierra de Mijas, and also girt with groves of oranges and lemons. A bridle-path leads hence to the S.E. over the mountains to the small town of *Mijas*, whence a fine road (beantiful views) descends to *Benalmadena* and *Torremolinos* (p. 388).

Geograph. Anstalt von

Wagner & Debes, Leipzig

113 M. *Campanillas*, on a tributary of the Guadalhorce which waters the hilly wine-growing district of *Axarquía* (N.). — The valley expands into the *Hoya de Málaga* (p. 383), a wide plain. The railway leaves the Guadalhorce, which turns to the S.E. To the S., at the base of the Sierra, appear the villages of *Alaurinejo* and *Churriana*, and then the sea. — 120 M. *Málaga.*

47. Málaga.

Arrival. At the Railway Station (*Estación del Ferrocarril;* Pl. A, 5) the trains are met by *Hotel Omnibuses* and *Cabs* (see below). As there is generally some delay in distributing the luggage, the best plan is to give up the luggage-ticket, in return for a receipt, to the railway-official, who goes through the train, like an American transfer agent, between Bobadilla and Málaga and undertakes to forward luggage to the passenger's hotel or house (25-50 c. per piece). — Arrival by Sea (comp. p. xxii). The large steamboats all lie alongside the quay. The transport of luggage to the Aduana and the hotel should not cost more than 1-2 p. (bargaining advisable).

Hotels (comp. p. xxiv). *In the town:* *Hotel Regina (formerly *Roma;* Pl. a, C, 4), on the N. side of the Alameda, with lift, good cuisine, pens. 12-20 p. (undertakes the registration of traveller's luggage). — *Hotel Colón (Pl. d; C, 3), Plaza de la Constitución, with lift; Hot. Victoria (Pl. b; C, 4), Hot. Niza (Pl. c; C, 3), Hot. Inglés (Pl. e; C, 3), Hot. Alhambra (Pl. f; C, 3), pens. 7 p., all in the Calle del Marqués de Larios; Hot. Cataluña, Plaza del Obispo, pens. 5 p., commercial. — *In the suburban quarter of La Caleta* (suitable for a lengthy stay): *Pens. Villa Camara (Pl. g; F, 3), pens. 10-12 p., Hot. Miramar (Pl. h; F, G, 3), with garden down to the sea, both in the Avenida de Pries; Hacienda de Giro (Engl. landlady, Mrs. Cooper), above La Caleta, open Oct.-May, with garden, pens. 12-18 p.; *Pens. Villa Belvedere, Monte de Sancho (Pl. G, 3), high-lying and sunny, pens. 8-10 p.; Hot.-Restaurant Hernán Cortés (Pl. G, 3), Spanish, with garden, pens. 8-11 p. — *Casa de Huéspedes:* Las Tres Naciones, Calle Marín García 18, pens. 5-10 p.

Cafés (comp. p. xxvii). *Café Imperial, Café Inglés* (at the Hot. Inglés), *La Vinícola* (good coffee), all in the Calle del Marqués de Larios; *Café Loba* (at the Hot. Colón, see above), Plaza de la Constitución; *Hernán Cortés* (see above), frequented in summer.

Cervecerías. *Cervecería de Munich*, Plaza de la Constitución (Munich & Spanish beer); *Gambrinus*, Calle Marqués de Larios, *Maier*, Pasaje de Heredia, on the N. side of the Plaza de la Constitución, both with Spanish beer.

Cabs. Inside the town, as far as the Café Hernán Cortés on the E. (Pl. G, 3): cab with two seats, per drive 1, per hr. 2 p., at night 2 and 2½ p.; with four seats. 1½, 2½, 3, and 3 p. Bargaining advisable, even with regard to the hand-baggage. — Drives outside the town by bargain. To *Palo* (p. 388) about 5 p., to *San José* and *La Concepción* (p. 388) 10, to *Torremolinos* and *La Consula* (p. 388) 15, to *Fuente de la Reina* (p. 388) or to *Vélez Málaga* (p. 388) 25-30 p. — Charges raised on certain holidays.

Electric Tramways. 1. From the *Railway Station* (Pl. A. 5) by the Calle de Cuarteles to the *Alameda* (Pl. C, 4; 20 c.). — 2. From the *Alameda* by the Puerta Nueva and the Calle de Torrijos, or by the Pasillo de la Carcel, the Plaza de Capuchinos, and the Calle de la Victoria to the *Plaza de Riego* (Pl. D, 2, 3; 20 c.). — 3. From the Plaza de Riego by the Calle de Granada to the *Cortina del Muelle* (Pl. C, 4; 20 c.). — 4. From the Alameda by the Cortina del Muelle and the Plaza de Toros (Pl. E, 3) to *Caleta* (Pl. F, G, 3; 20 c.) and *Palo* (p. 388; 30 c.).

Post and Telegraph Office (*Correo y Telégrafo;* Pl. D, 3), Calle del Cister.

Baths. *A. Porras* (also hair-dresser), Calle del Marqués de Larios 9, bath 1¼ p. — **Sea Baths** (June-Sept.). *Estrella* (Pl. E, F, 4), *Apolo* (Pl. F, 4) both in Malagueta.

Theatres. *Teatro Cervantes* (Pl. D, 2), with occasional performances of Italian opera; *Teatro Principal* (Pl. C, 2, 3), generally 'hourly' performances, also variety entertainments; *Vital Arza*, a summer-theatre in the Paseo de Heredia (Pl. C, 4, 5); *Circo de Lara* (Pl. B, 4), Calle Torre Gorda, for comedies and farces. — **Café Cantante** (comp. p. 391; for men only). *Café de España*, Plaza de la Constitución 7, W. side (no sign-board).

Bull Ring (*Plaza de Toros;* Pl. E, 3), in Malagueta, for about 11,000 spectators.

Consulates. British Consul, *J. G. Haggard*, Calle de Barroso 1 (with English circulating library); Vice-Consul, *E. R. Thornton.* — American Consul, *Chas. M. Caughy*, Cortina del Muelle; Vice-Consul, *T. R. Geary.* — Lloyd's Agent, *Chas. Farquharson*, Cortina del Muelle 69.

English Church in the British Cemetery (p. 387), on the Caleta road; service on Sun. at 8 and 11 a.m. and 4.30 p.m.; chaplain, *Rev. Arthur Evans, M. A.*

English Physician, *Dr. Clarence Visick*, Calle Trinidad Yrund. — **American Dentist,** *Dr. Whitmarsh*, Calle Martínez, at the corner of the Calle del Marqués de Larios. — **Druggists.** *A. Caffarena*, Calle del Marqués de Larios; *Felix Pérez Souvirón*, Calle de Granada.

Bankers. *Banco Hispano-Americano; Hijos de Alvárez Fonseca*, Calle Nueva; *Rein & Co.*, Alameda de Carlos Heas 4; *Thornton & Co.*

Shops (comp. p. xxviii). The best are in the Calle del Marqués de Larios, the Calle de Puerta del Mar, the Calle Nueva, and the Calle de Granada.

Wine Merchants. *Crooke Brothers*, Alameda 15; *Adolfo Pries & Co., Jiménez & Lamothe; Royal Málaga Bodega Co.; Scholtz Hermanos; Rein & Co.*, and many others. — **Málaga Raisins** *(pasas)*, packed in tasteful boxes; are sold by *G. Küstner, Pries, Rein, Clemens*, etc.

Steamers ply more or less regularly to the chief Mediterranean ports, England, France, N. Germany, America, and other parts of the world. The boats coming from Italy afford an opportunity for going to Cadiz or Lisbon by sea; consult the newspapers and the notices at the agencies by the harbour, etc. Among the lines of chief importance for tourists are those of *John Hall & Co.*, sailing weekly to Cadiz, Lisbon, and London (agents, *Clemens & Petersen*, Alameda de Colón 2); the *Cunard Co.* (agent, *Antonio Carbon*) for Liverpool, at irregular intervals; *Compagnie Transatlantique*, sailing every second Sun. for Gibraltar and Tangiers (agents, *Simenez & Lamothe*); *Navigation Mixte*, for Oran (see p. 451). The best of the Spanish coasting-steamers between Barcelona and Seville are the weekly boats of the Sociedad Vinuesa (agents, *Vives Hermanos*, Muelle 35).

Chief Attractions (visit of 1½ day). 1st Day. Morning: *Alameda, Park, Harbour* (pp. 384, 385), *Cathedral* (p. 385), view from the tower of the cathedral or from the *Gibralfaro* (p. 387). Afternoon: *English Cemetery* (p. 387), *Caleta* (p. 387) and *Palo* (p. 388). — 2nd Day. Excursion to *La Concepción* (p. 388).

Málaga, the capital of a province, the see of a bishop, and one of the oldest and most famous seaports on the Mediterranean, is picturesquely situated on the last spurs of the mountain-ranges that enclose the wide *Bahía de Málaga*, forming a semicircle about 50 M. long under the names of *Sierra Tejea, Sierra de Alhama, Sierra de Abdalajis*, and *Sierra de Mijas*. The inner part of the bay is bounded by the *Punta de los Cántales* on the E. and by the *Torre de Pimentel*, at Torremolinos, on the W. In the middle of it projects the *Gibralfaro*, or acropolis of Málaga, and at the foot of this hill is the beautiful harbour on which lies the city, with its 111,930 inhabitants. The old town is separated from the W. suburbs by the rambla (p. xlii) of the *Guadalmedina* (Arab. 'town-

river'), which often overflows its banks after rain and carries such enormous masses of débris into the sea, that the sea-coast is continually being advanced. The small *Vega* or *Hoya de Málaga* lies wholly to the W. of the city. The luxuriance of its vegetation exceeds all expectation. Oranges, figs, sugar-cane, and cotton all thrive here, the figs ripening as early as June. Among the other lavish products of the soil are melons, almonds, pomegranates, sweet potatoes *(batatas)*, prickly pears *(higos chumbos)*, olives, chirimoyes or custard-apples *(Anona cherimolia)*, and Japanese medlars *(Photinia japonica)*. During Aug. and Sept., particularly in the latter month, the export of these fruits is very large. — WINE GROWING is now practically confined to the *Axarquía* (p. 381), to the N.W. of the city, and to the *Montes de Málaga* and *de Colmenar* (p. 388), to the N.E. The vineyards to the E. have suffered from the phylloxera. Even in the time of the Moors the fame of the *Sharâbal-Malaki* rivalled that of the *Zebîbí* of Seville; at present the sweet *Pedro Ximenes* and the Muscatel wines, the *Dulce* and the *Lágrimas*, are most highly esteemed. The raisins *(pasas*, from Lat. *uvae passae)* of Málaga are as fine as those of Almería. The vintage begins before Sept., but the shipment of the crops is not concluded until December. — The market of Málaga is also well supplied with FISH, the favourite varieties being the *boquerones*, *salmonetes*, and *calamares*. The oysters are not so good.

The natural advantages of Málaga are supplemented by a busy and steadily growing INDUSTRY. The numerous mills and factories for the production of sugar, iron, cotton, and other goods afford a spectacle that is rare indeed in Andalusia. Among the best-known establishments are the *Larios Cotton Mills (Fábrica de Algodones)*, at the Barrio de Huelín, and the *Heredia Sugar Refinery*. Almost all the manufactories are on the right bank of the Guadalmedina.

The CLIMATE (comp. p. xxxvi) is notable for its equability and mildness. The summers are cooler than in the interior of the peninsula, while the winters, with occasional exceptions, are dry. Snow and frost are extremely rare. — The local wind generally follows the course of the sun. The *Vendabal*, or S.W. wind, is damp and cold in winter; in summer, when it is known as *Lebeche* or *Brisa del Sur*, it is refreshingly cool. The *Levantero*, or E. wind, is always laden with moisture. The only dreaded wind is the dry *Terral*, a kind of mistral from the N.W., which brings with it the summer-heat of the central plateau, while in winter it is icily cold. Invalids have to keep their rooms when the Terral blows in winter.

A vigorous effort has been made of recent years to 'boom' Málaga as a WINTER RESORT, but its success is seriously hindered by the dirt of the streets and by the inefficiency of the drainage system. The lack of dust-free promenades is also much felt, while the comparative deficiency of really comfortable quarters and of the means of amusement and distraction cannot be left out of account.

In the last decade, however, the annual death-rate has fallen from 39.9 to 28.5 per 1000. — Málaga draws a supply of excellent WATER from a mountain-torrent near Torremolinos (p. 388), but the amount is no longer adequate to the needs of the growing city.

The HISTORY of Málaga, the *Malaca* of the ancients, begins with the Phœnicians, who probably named it from the word *malac* ('to salt'), because it was a depôt for salt-fish. Strabo says of it '*multumque ibi conficetur salsamenti*'. Even in the age of Posidonius, the contemporary of Pompey and Cicero, the town retained its Punic character (Strabo III, 4), differentiating it from the towns of Iberian or Greek origin. The Syrian and other Asiatic merchants who settled here established special guilds of their own. The Romans treated it at first as an 'allied' community, *i.e.* as conquered but with liberal laws; Vespasian made it a Roman municipium (p. 87). Although the harbour retained a certain importance throughout antiquity, there does not now exist any trace of the Phœnician or Roman period, with the exception of numerous coins. In 571 the Visigothic *King Leovigild* (p. 369) wrested Málaga from the Byzantines. The Arabs, who conquered it in 711, assigned the district ('raja') to the *Khund al Jordan* ('dwellers to the E. of the Jordan'). They deemed it an earthly Paradise, and *Al-Makkarî*, *Edrîsi*, *Ibn Batûta*, and *Ibn al-Khatîb* vie with one another in extolling its advantages. From the middle of the 13th cent. onward, Málaga and Almería were the two chief seaports of the kingdom of Granada.

The glories of the city were suddenly eclipsed on its capture by Ferdinand and Isabella in 1487, and it soon sank into utter insignificance. Its coat-of-arms under the Christians represented the Moorish Alcazaba and the Gibralfaro, with the tutelars *San Ciriaco* and *Santa Pauta*, surrounded by a border of bows and arrows. In the middle is Ferdinand's motto: *tanto monta* (p. 208). — The French General Sebastiani sacked the town in 1810. In recent times Málaga has always been on the side of the Opposition and has revelled in 'pronunciamentos', such as that in favour of Espartero in 1843, that against Isabella II. in 1868, and that in favour of the Republic in 1873. — The prosperity of the town has increased of late years; many English and German firms are interested in the growing exports of wine, oil, raisins, and lead.

From the railway-station (Pl. A, 5) we reach the old town by crossing the *Puente de Tetuán* (Pl. B, 4), a handsome iron bridge. This leads to the PASEO DE LA ALAMEDA (Pl. B, C, 4), a promenade $^1/_4$ M. long and 135 ft. wide, planted with plane-trees. The *Fuente de Neptuno*, a charming marble fountain at the W. end of the Alameda, was probably made in Genoa in 1560 at the order of the city of Málaga. According to tradition, it was originally intended for the palace of Charles V. at Granada (p. 358), was captured at sea by the corsair Barbarossa, and recaptured by Bernardino de Mendoza. At the E. end of the Alameda is a statue, by Mariano Benlliure, of the *Marqués de Larios*, a benefactor of the city. Adjoining the Paseo on the E. is the PLAZA DE ALFONSO SUÁREZ DE FIGUEROA (Pl. C, 4), with a tasteful fountain, and beyond that extends the new ***Park** (*Parque* or *Jardines de Enrique Crooke Larios;* Pl. C, 4, D, 4, 3), laid out on reclaimed ground, and embellished with plane-trees, palms, and flower-beds. The park commands views of the harbour, and of the cathedral (partly concealed by houses), the Alcazaba, and the Gibralfaro. The *Aduana* (Pl. D, 3), or custom-house, dates from the end of the 18th century. —

The *Paseo de Heredia* (Pl. C, 5, 4), to the W. of the harbour, also displays plane-trees and palms.

The **Harbour** (*Puerto;* Pl. C, D, 4, 5) has been much improved since 1881, and the W. quays are now provided with berths accessible by large steamers. The E. mole, with the *Paseo de la Farola*, the *Lighthouse* (*Faro;* Pl. D, 5), and the *Batería de San Nicolás*, was built after 1588. On the sand-flats behind the mole lies the *Barrio de Malagueta* (Pl. E, F, 4, 3), a squalid suburb, near which are the *Bull Ring* and the *Hospital Noble*, erected for aged seamen by Dr. Noble, an English physician. — Avenida de Pries, see p. 387.

The *Mercado* (Pl. B, C, 4), or market, to the N. of the Alameda, is seen at its best in the morning. The principal entrance, with its horseshoe arches, two shields, and the motto of the Nasrides (see p. 346) 'there is no conqueror save God', is a relic of the ancient *Atarazana* (Arab. *Dâr as-San'a*, arsenal, workshop), originally a Moorish wharf. — In the church of *Santo Domingo* (Pl. B, 4), on the right bank of the Guadalmedina, is a Madonna by Pedro de Mena (p. lxix).

The handsome Calle del Marqués de Larios (Pl. C, 4, 3), which begins at the Alameda, is the chief business street of Málaga (numerous cafés) and also a favourite resort of the fashionable and leisured classes. Another important commercial thoroughfare, to the N.E. of the Plaza de la Constitución, is the Calle de Granada (Pl. C, D, 3), officially named *Calle de Salvador Solier.* Where it touches the Plaza de M. Loring we turn to the S. (right) and enter the Calle de Molina Larios, in which stand the *Palacio Obispal* and the cathedral.

The **Cathedral** (Pl. C, D, 3; open 7-11 and 3-4.30, in summer 4-5.30), an imposing building, unfortunately masked by additions at its E. end, occupies the site of a Moorish mosque, which was converted in 1487 into the Gothic *Church of the Incarnation.* The plan of the present edifice, which is built entirely of white limestone, was probably due to *Diego de Siloe* (p. lii) and was approved by the chapter in 1538. The building progressed but slowly, but the arms of Philip II. and Mary of England (1554) are found inside it. In 1680 it was partly destroyed by an earthquake, but in 1719 the work was resumed with greater energy. It was, however, never entirely finished.

The main or W. façade, flanked by two projecting towers, is turned towards the Plaza del Obispo and rises in two stages, articulated by Corinthian columns. The three portals are approached by a flight of 15 marble steps. To these portals correspond the round-headed windows in the second story, the upper row of which is flanked by two circular openings. The N. tower (280 ft. high) has a third stage with Corinthian columns, surmounted by an octagon with a dome and lantern. The S. tower has not been carried beyond

the second story, though traces of an intention to erect a third are seen here as well as on the central part of the façade. — The *Puerta de las Cadenas*, in the N. transept, and the *Puerta del Sol*, in the S. transept, are also flanked with towers.

The **Interior** is 375 ft. long, 245 ft. wide, and 130 ft. high; it consists of nave, aisles, two rows of side-chapels, transept, and ambulatory, and is distinguished by its airy and yet massive proportions. Two rows of pillars, placed one above another, support the round arches of the rosette-studded vaulting; the lower pillars, with their Corinthian pilasters, resemble those of Granada. — The PAVEMENT is flagged with red and white marble.

The CORO, in the nave, contains an admirable silleria by *Vergara the Younger* and *Diaz de Palacios* (1592-1631). The seats were executed in 1658 from designs by *Luis Ortiz* and *Giuseppe Michele*. The numerous carved wooden *Figures, mainly statues of saints, are by *Pedro de Mena* (p. lxix).

The 15 CHAPELS contain nothing of much importance. In the *Capilla del Rosario* (3rd in the right aisle) is the Madonna of the rosary, with six saints, a large picture by *Alonso Cano*. In the *Capilla de la Concepción* (4th) is a Conception after *Murillo*. — The *Capilla de los Reyes* (1st in the ambulatory) contains the Beheading of St. Paul, a huge painting by *Enrique Simonet* (1887). By the altar are kneeling figures of the 'Catholic Kings' and the image of the Virgin, which they are said to have constantly carried with them during their campaigns. In the next chapel, that of *San Francisco*, are the tombs of two bishops and a Pietà ascribed to *Morales*. The *Capilla de la Encarnación* contains a handsome marble altar by *Juan de Villanueva*.

The CAPILLA MAYOR, designed by *Alonso Cano*, is formed by a semicircle of eight isolated pillars. The handsome altar, in the form of a four-sided temple with a dome, is modern. The five scenes from the Passion are by *César de Arbacia* (1580).

The *VIEW from the N. tower (over 200 steps; single visitors not admitted; 30-40 c. to the keeper) is more picturesque than that from the Gibralfaro (p. 387), though not so extensive.

To the N.W. of the cathedral lies the SAGRARIO, the garden of which is open to the public. The rich Gothic portal on its N. side is the only vestige of the original cathedral. — Opposite stands the *Hospital de Santo Tomás*, founded in 1505, and rebuilt in the Moorish style in 1889-91. To the E. of it is the *Post and Telegraph Office* (Pl. D, 3).

The CALLE DE SAN AGUSTÍN, passing the *Ayuntamiento* (Pl. D, 3), takes us back to the Calle de Granada (p. 385). At the E. end of the latter street, to the right, lies the church of *Santiago el Mayor* (Pl. D, 3), erected in 1490 on the site of a mosque. The lower part of the tower belonged to the Moorish building. — The Calle de Granada ends at the spacious PLAZA DE RIEGO (Pl. D, 2, 3; p. 434), in the pretty grounds of which is a monument to *General José María Torrijos* and his 49 adherents, shot in Málaga on Dec. 11th, 1831, for their uprising in favour of the Constitution ('constitución ó muerte'!). On an obelisk are inscribed the names of the 'víctimas' and some appropriate verses. — The Calle de la Victoria, running hence to the N.E., has its name from the church of *El Cristo de la Victoria*, which marks the spot where the tent of Ferdinand the Catholic stood during the siege of the town in 1487. It ends at the Plaza de la Victoria (Pl. D, E, 2), whence the Calle

de Fernández, the beginning of the *Camino Nuevo* (see below), leads to the E.

Those who are not deterred by dirty streets and swarms of begging children may ascend from the Plaza de Riego to the S.E., through the miserable Calle del Mundo Nuevo, to the *Coracha* ('leathern bag'), or saddle, and to the **Alcazaba** (Pl. D, 3; p. 350), the Moorish citadel, the ruins of which are largely occupied by gipsies. This hill-town, which was connected by double walls with the Gibralfaro, was doubtless the site of the earliest Phœnician settlement. Among the scanty relics of the Moorish period are the *Arco de Cristo*, to the S.W., above the Aduana (p. 384), and the *Torre de la Vela*, on which Pedro de Toledo planted the Christian standard on Aug. 18th, 1487.

The ***Gibralfaro** (Pl. E, 2, 3; 560 ft.), the name of which is derived from *gebel* (hill) and *pharos* (lighthouse), was fortified as early as the 13th century. It affords an extensive view, including, under favourable atmospheric conditions the Sierra Bullones, near Ceuta, in Africa. The ascent from the Coracha (see above) is comparatively easy. Visitors are not admitted without an order from the Gobernador, which may be obtained in the morning at the military office, Alameda de Carlos Heas 10. A walk round the old enclosing wall (¼ hr.), which follows the sinuosities of the ground, affords a similar view, but is somewhat fatiguing. — From the Gibralfaro we may climb down to the E. to the saddle on the *Cerro Colorado* (Pl. F, 2), and thence descend to the S.E., finally along an unfinished road bordered with eucalyptus-trees, to the *Camino Nuevo* (see below). It is, however, preferable to return to the Coracha and descend thence to the E.

At the foot of the Gibralfaro begins the Avenida de Pries (Pl. F, 3), leading to the residential suburbs on the E. side of the town (tramway see p. 381). Immediately to the left is the ***Cementerio Inglés** (Pl. F, 3; generally open), the burial-place of the English and other Protestants who died in Málaga. By the main entrance is the monument of William Mark, the British consul who obtained permission to lay out the cemetery in 1830. Before that the Protestants were simply laid in the sand of the beach, where the bodies were often uncovered by the action of the wind and waves. The grounds are well-kept and brightened by flowers. Most of the graves are adorned with shells. The views are fine. A tasteful little *English Church* was built here in 1891.

The villa-suburb of **Caleta** (Pl. F, G, 3), with the pensions mentioned on p. 381, has beautiful gardens. At its E. end is the *Hotel-Restaurant Hernán Cortés* (p. 381). The *Camino Nuevo* diverges here to the left, and leads round the N. slope of the Cerro Colorado to the Plaza de la Victoria (p. 386), a pleasant walk. A few yards farther on is another road, ascending the valley of the *Limonar* (Pl. G, 1, 2), which contains two other villa-settlements, *Limonar* on the right

bank and *Higueral* (new) on the left. — The high-road, affording beautiful views, leads on from the Hotel Hernán Cortés to (2 M.) the fishing-village of *Palo*, the terminus of the tramway. Hence it runs on, passing several sugar plantations, to (27½ M.) *Vélez Málaga* and (33 M.) *Torrox*.

The ascent of the **Cerro de San Antonio** is worth making. The path diverges to the left, just before we reach Palo, and ascends along the left bank of the brook *Jabonero* for 25 min.; we then take the short-cut to the right to (1 hr.) the *Hacienda de Canales*, whence the (1 hr.) top of the central peak is reached by a steep path, difficult to find without a guide.

A fine road (views) leads from Málaga to the N.E., passing the *Fuente de la Reina*, to (18 M.) **Colmenar**, the centre of the *Montes de Colmenar*, the rich argillaceous soil of which makes the district a fine wine country; the huge earthenware wine-casks (tinajas) are manufactured here.

About 2½ M. to the N. of Málaga are the **Hacienda de San José** and **La Concepción**, the villa of the Marqués de Casa Loring (visitors admitted to both). The beautiful grounds of these two villas are well worth a visit. A tasteful modern temple in the park of La Concepción contains some Roman antiquities, including a mosaic representing the labours of Hercules from Cártama. The road (carr. 7-8 p.; bargain necessary) ascends from the Plaza de Capuchinos (Pl. C, 1) along the Guadalmedina. Good walkers may go from the Plaza de la Victoria (Pl. D, E, 2) to the Cementerio de San Miguel (comp. Pl. D, 1; 25 min.), then wander along the water conduit, half-way up the slope (40 min.), and descend by an avenue lined with plane-trees to the road. Between San José and La Concepción is a small tienda, where wine may be procured.

Among the points most worth visiting in the vega to the W. of Málaga are the *Teatinos*, on the way to Antequera; the *Buen Retiro*, with its dilapidated fountains; and (5½·6 M.) *La Consula*, in Churriana. From the last we may proceed to the S. to *Torremolinos* (see p. 380), where the water-works of Málaga are situated. — Excursions by rail to *Cártama* and *Alora* and to the *Hoyo de Chorro* (one day, provisions necessary), see p. 380.

48. From Cordova to Seville.

81½ M. Railway (Madrid-Seville line) in 3¼-5 hrs. (fares 15 p. 75, 11 p. 80, 7 p. 10 c.). 'Train de luxe', see p. 325.

Cordova, see p. 368. — The railway follows the right bank of the Guadalquivir. The district traversed is sometimes fertile and sometimes barren. To the right, above us, is the convent of *San Jerónimo* (p. 377). The domain of *Córdoba la Vieja*, through which the line passes, contains several enclosures *(ganaderías)* for breeding bulls for the ring.

8 M. *Villarrubia*. — 13½ M. *Almodóvar del Río*, the ancient *Carbula*, has a fine Moorish castle, with a detached tower 130 ft. high, on a slaty hill, 300 ft. above sea-level. This was used by Peter the Cruel (p. 396) as a treasure-house. — The train skirts the Guadalquivir below the castle and crosses the Guadiato (p. 378). — 26½ M. *Posadas*, an agricultural town with four graceful bell-towers. The dreary district is occasionally beautified by an orange-grove, watered by a spring rising from the rocky soil of the *Sierra de Guadalbayda*. We cross the *Bembezar*.

Geograph. Anstalt von Wagner & Debes, Leipzig

31 M. *Hornachuelos.* The train crosses the *Guadal Canal.* — 32 M. *Palma del Río,* in a fruitful district at the confluence of the Guadalquivir with the *Genil* (p. 332). We cross the *Retortillo.*

34½ M. *Peñaflor* is picturesquely situated on the rapids of the Guadalquivir, which drive several mills, including one of Moorish origin. The church has a fine tower. — Extensive groves of olives are traversed. To the right, above the wooded valley of the *Guadalvacar,* are seen the ruins of the castle of *Setefillas,* with a pilgrimage-church. — 46½ M. *Lora del Río,* the *Axati* of the Iberians. Grain-fields, olive-trees, and orange-groves succeed each other. The train crosses the Guadalquivir by an iron bridge.

50 M. *Guadajoz,* at the confluence of the *Corbones* with the Guadalquivir, is the junction of a branch-line to *Carmona* (p. 421; 8½ M. in ½ hr.).

59½ M. **Tocina** is the junction of the railway to *Mérida* (R. 58). To the S.E. rises the hill on which Carmona lies.

Below Tocina the Guadalquivir describes several wide curves, above which the influence of the ocean-tides is not felt (comp. p. 394). Our line runs at some distance from the river, but the high, reddish-coloured river-banks are often visible to the right. — 70 M. *Cantillana;* 74 M. *Brenes.* In the distance lies Seville, its cathedral rising over the other buildings 'comme un éléphant debout au milieu d'un troupeau de moutons couchés', as Gautier has expressed it.

At (78 M.) *Empalme* the train is broken up into two sections, the through-carriages for Cadiz running to the left to the *Estación de Cádiz,* while the main line follows the Guadalquivir to the *Estación de Córdoba* of (81½ M.) *Seville.*

49. Seville.

Railway Stations. 1. *Estación de Córdoba* or *de los Andaluces* (Pl. D, 5, 6; restaurant), to the W. of the city and near the Guadalquivir, for the trains to Cordova, Alcázar, and Madrid (R. 40), to Mérida viâ Tocina (R. 58), and to Huelva (p. 424). — 2. *Estación de Cádiz* or *de San Bernardo* (Pl. G, 1; restaurant), to the S.E., on the Prado de San Sebastián, for the line to Cadiz (R. 51) and the trains to Alcalá de Guadaira and Carmona (p. 420). At both stations the trains are met by the omnibuses of the larger hotels and by cabs (one-horse cab for 1-2 pers. 1 p., each article of luggage ¼-1 p.; comp. p. 390). — *Despacho Central* (p. xix), Plaza de San Fernando 14; *International Sleeping Car Co.,* agency in the Hot. de Madrid. No driving is allowed in Seville on Maundy Thursday or Good Friday; the traveller has then to walk and engage a porter *(mozo de cordel).*

Steamers ply from Seville to all Spanish ports, Marseilles, England, Belgium, Hamburg, etc. — The best Spanish coasting-steamers belong to the *Compañía de Vapores Vinuesa;* agency, Calle Marqués de Santa Ana 10, 12.

Hotels (comp. p. xxiv). *Gran Hotel de Madrid (Pl. a; D, 4), Calle de Méndez Núñez 2, at the corner of the Plaza del Pacífico, with a dépendance (Pl. b; D, 4) in the Plaza del Pacífico, a large court with palms, a fine dining-hall, and baths, pens. from 12½ p. (in spring 15); *Hot. de París, with two dépendances (Pl. d; D, 4), on the S.E. and S.W. side of the Plaza del Pacífico, pens. from 12½ p.; these two are hotels of the first order. — *Gr. Hot. de Oriente (Pl. i; E, 4), Plaza de San Fer

nando 8, pens. 9-12½ p.; *Hot. de Inglaterra (Pl. f; E. 4), Plaza de San Fernando 13; Hot. de Roma (Pl. e; D, 4), Plaza del Duque de la Victoria, pens. from 8 p.; Hot. Peninsular (Pl. g; E, 4), Plaza de San Fernando 20; Cecil Hotel (Pl. h; E, 4), Calle de Méndez Nuñez 18 and Calle de Bilbao 2, near the Plaza Nueva de San Fernando, pens. 6-8 p.; Hôt. de la Paix, Calle de Méndez Nuñez 11; Hot. Simon, Calle O'Donnell 25; La Provinciana, Calle de Tetuán 16, well spoken of; El Cisne y Francia, Calle de Méndez Núñez 7, clean, pens. 7 p. — **Pension.** *The English Pension*, Fernán Caballero 13, highly spoken of, 10-15 p. per day. — **Casas de Huéspedes** (comp. p. xxv). *Don Marcos de la Rosa*, Calle de los Abades 6 (comp. p. 401), *José Gómez*, Calle Estrella 7, at both pens 5-6 p. — In the Semana Santa (p. 392) and during the Feria (p. 393) charges are donbled, and accommodation cannot be counted on unless ordered in advance. The hotels are then all over-crowded, and those who dislike noise and confusion should look for a private honse.

Cafés (comp. p. xxvii). **Pasaje de Oriente* (afternoon tea), **Café América*, **C. Nacional*, *O. de Madrid*, *C. Central*, all in the Calle de las Sierpes; *Cervecería Inglesa* (Engl. beer), *Café de Paris*, both in the Calle de la Campana. — **Confectioners** (*Confiterías*). *Buen Gusto*, Calle de la Cerrajería 18; *Antonio Hernández*, Calle de las Sierpes 1, at the corner of the Calle de la Campana. The sngared fruits of Seville are excellent.

Restaurants (comp. p. xxv). *Pasaje de Oriente*, Calle de las Sierpes 76 (beer also; foreign newspapers); *Las Delicias* (wine-room also), Calle de las Sierpes 64 & Calle de Tetuán 17; *Paul Bousquet*, Calle de las Sierpes 76; *Petit Fornos*, Sierpes 78, 80; *Ghisletti & Cotti*, Calle de la Campana 16; *Restaurant Eritaña*, see p. 417.

Wine Rooms. *La Reforma*, Calle Albareda, corner of Manteros (Pl. E, 4); *El Pasaje Andaluz*, Calle de las Sierpes; *La Cruz del Campo* (beer also), Calle de Tetuán, corner of Rioja (Pl. D, 4); *Centro Vinícola*, Plaza Duque de la Victoria (Pl. D, 4). — Genuine *Manzanilla Wine*, so named from the *Manzanilla Real*, a kind of rne (*Artemisia granatensis Boiss.*), may be had at all these 'tabernas'. It is drunk out of tall and narrow glasses (*cañas, cañitas*) to an accompaniment of oysters (*ostriones, ostras*), fish, crabs (*langostinos*), or snails (*caracoles*) in sauce.

Cabs (stands in the principal plazas). With one horse, 1-2 pers. per drive 1 p., per hr. 2 p., at night 2 and 3 p.; 3-4 pers. 1½, 2½, 2½, and 4 p. With two horses, 1-4 pers., 2, 3, 4, and 5 p. — The night-fares are due from midnight to sunrise. Small luggage 25 c., each trnnk 50 c., if over 66 lbs. 1 p. — All fares are raised or even doubled during the Semana Santa and Feria, and bargaining is advisable. The luggage-tariff, however, remains unchanged.

Tramways (*Tranvías;* electric). The cars may be hailed at any point; passengers ring when they wish to alight. Fares 10-30 c. In the following description the words Calle, Paseo, etc. are omitted. — All tbe tramway-lines start from the Plaza de la Constitución (Pl E, 3).

1. *Gran Circunvalación* (red disc). In the one direction: Colón-Plaza Triunfo-Plaza Contratación (Pl. F, 3)-San Fernando (Pl. G, 3), then along the E. boulevards to beyond Puerta Macarena (Pl. A, 2, 3). Feria Correduría (Pl. A, B, 3)-Amor de Dios-O'Donnell (Pl. D, 4)-Méndez Núñez, etc. In the other direction: Tetuán (Pl. E, D. 4)-Trajano-Correduría, as above along the E. boulevards to the end of the Calle San Fernando, and then viâ Maese Rodrigo (Pl. G, F, 3)-Gran Capitán, etc.

2. *Pequeña Circunvalación* (green disc). Tetuán (Pl. E, D, 4)-Alfonso Doce (Pl D, 4, 5)-Puerta Real (Pl. D, 5) on tbe W. side of the town as far as Almirante Lobo (Pl. G, 4. 3), then Gran Capitán (Pl. F, 3), etc.

3. *Circunvalación Interior* (white disc). In the one direction: as in No. 1 as far as Recaredo (Pl. D, 1). then Jáuregui (Pl. D, 2)-Almirante Apodaca-Plaza Encarnación (Pl C, D. 3)-Unión (Pl. D, 3, 4)-Santa María de Gracia-O'Donnell-Méndez Núñez, etc. In the other direction: Tetuán (Pl. E, D, 4)-Unión-Plaza Encarnación, etc., returning from the end of the Calle San Fernando as in No. 1.

4. *Línea de la Calzada* (blue disc). As in No. 1 as far as Industria (Pl. E, 1), then on to the E. (comp. Pl. E, 1).

5. *Línea de Triana* (violet disc). Tetuán (Pl. E, D, 4)-Reyes Católicos (Pl. E, 5), etc.; return from Plaza Pacífico viâ Méndez Núñez as in No. 1 (Pl. D, E, 4).

6. *Línea del Parque* (yellow disc). As in No. 1 as far as Puerta de Jerez (Pl. G, 3), then to the S. (comp. Pl. G, H, 3); return also as in No. 1: Maese Rodrigo-Gran Capitán, etc.

Post and Telegraph Office (*Correo y Telégrafo*; Pl. D, 4), Calle de San Acasio 1, at the corner of the Calle de las Sierpes. Poste Restante letters are distributed (apartado y lista) 8.30-9.45. 12.15-2.15. and 6-7 p.m.

Physicians. *Dr. J. Dalebrook*, Calle O'Donnell 27; *Dr. Karminsky*, Calle Moratín 10 (speaks English and French); *Dr. Manuel Reyero*, Calle Méndez Núñez 15 (speaks French); *Dr. Eduardo Fedriani*, Calle Jerónimo Hernández 2 (also surgeon). — **Dentists.** *L. Vilar*, Calle Méndez Núñez 12; *F. La Rosa*, Plaza Duque de la Victoria 2. — **Chemists.** *Farmacia del Globo*, Calle de Tetuán 24 and 26; *Formacia Central*, Calle de la Campana 20.

Baths (*Baños*). *Instituto de Higiene* (Dr. Murga), Calle Marqnés de Paradas 35, opposite the Estación de Córdoba, new and good, bath 1¼-2½ p.; *Huerta de la Florida*, Calle de la Industria (Barrio de San Bernardo), from July to Sept. only.

Banks. *Crédit Lyonnais*, Calle de las Sierpes 87; *Basilio del Camino Hermanos*, Calle de Castelar 24; *Hijos de P. L. Huidobro*, Calle de Tarifa 6; *MacAndrews & Co.*, Calle Guzmán el Bueno 2; *Y. M. de Ybarra & Hijos*, Calle San José 5; *Edmond Noël*, Calle de los Reyes Católicos 25.

Shops. FANS (*Abanicos*) and CASTANETS (*Castañuelas*): at the bazaars in the Calle de las Sierpes (No. 66, *C. Rubio*; No. 88, *Elen*); *Pinto*, Calle Sagasta 4; at the factory of *J. Ortiz*, Calle de San Luis 68. — MANTILLAS: *Badillo Zabala & Peiré* (formerly Camino), Calle de Francos 54, 56; *Suárez Avalos Hernández & Co.* (formerly Entrambasaguas), Calle de Francos 19-21; *Camino & Martínez*, Calle de Castelar 8 and 24. — GUITARS: *Soto y Solares*, Calle de Cerrajería 7. — GLOVES: *Hipólito Gely*, Calle de las Sierpes 38 and Alameda 56; *Gely*, Calle de las Sierpes 34. — OBJECTS OF ART: *M. Chapartegny*, Calle de los Sierpes 88. — PHOTOGRAPHS: *Julio Beauchy*, Calle de Rioja 22. — MAJOLICA-WARE: in the suburb of Triana (see p. 419).

Booksellers. *Juan Antonio Fe*, *Tomás Sanz*, Calle de las Sierpes 89 and 90. — *English Library & Reading Room*, Fernán Caballero 13, 2 p. per week.

Consuls. British Vice-Consul, vacat. American Consul, *Louis J. Rosenberg*, Calle San Pedro Mártir 22; Vice-Consul, *Chas. Karminski*. — **Lloyd's Agent**, *José Dunipe*, Marqués de Santa Ana 14.

English Church (*Ch. of the Ascension*), Plaza Murillo; services (Nov. to April) at 11 a.m. & 8.30 p.m. Chaplain, *Rev. F. L. Edwards*, *M. A.* — Also, *Seamen's Mission Rooms.*

Promenades. The most fashionable promenade and corso of the city is the *Paseo de los Delicias* (Pl. H, 3; p. 417), much frequented on the afternoons of Sun. and holidays. The adjoining *Parque María Luisa* (Pl. H, 2; p. 417) and the *Paseo de Cristina* (Pl. G, 3, 4; p. 417) are also much frequented by elegant carriages in the afternoon during the Corso. The liveliest time in summer is 6-8 p.m.

Theatres (comp. p. xxx). **Teatro de San Fernando* (Pl. D, E, 4), Calle de Tetuán, built in 1847, for opera and ballets; places and prices similar to those of the Teatro Real in Madrid (p. 55). — *Teatro de Cervantes* (Pl. C, 4), Calle Amor de Dios, for dramas. — The *Teatro del Duque* (Pl. C, D, 4), Plaza del Duque de la Victoria, and the *Teatro de Eslava* (Pl. G, 3), a summer-theatre (with café) in the Paseo de la Puerta de Jerez, are both popular theatres; the performances at the former are generally on the 'hour' system (see p. 55).

Places of Amusement, in which so-called Andalusian songs and dances are performed, are carried on expressly for tourists, and afford no il-

lustration of national customs or tastes. They are not at all adapted for ladies and are closed in Lent. The *Salón de Oriente*, Calle Trajano 10 (adm. 5 p.), the *Café de Actualidades*, Calle Trajano 14, and the *Café de Novedades*, Calle Santa María de Gracia may be mentioned. Admission to the two latter is free, but the visitor is expected to order coffee, manzanilla wine, or the like. In the Café de Novedades a superior seat may be secured for 25 c. The dances, invariably illustrating some theme of love, are generally performed by one person to the music of a guitar, while the seated chorus marks the time by clapping of hands and encourages the dancer by cries of *arre*, *corre*, *anda!* The songs are always solos, and the accompanist is often a real virtuoso on the guitar, still the popular instrument of Seville. The verses (*coplas*, couplets) are composed in the gipsy-Spanish dialect of Andalusia; comp. the collections of *Emilio Lafuente Alcántara* (Madrid; 1865), *Rodrigo Marín* (Seville; 1882-3), and *Demófilo* (Seville, 1881; 1 p.).

Visitors may sometimes obtain permission to visit the *Dancing Academy of Señor Otero*, at Calle San Vicente 67 (Mon. & Thurs. at 9 a.m.), where the best dancers in Andalusia may be seen training for their public performances. Bonbons and cigarettes should be offered to the dancers, unless a set programme at a fixed fee has been arranged with the *maestro*.

Bull Ring (*Plaza de Toros;* Pl. F, 4, 5), with room for 14,000 spectators. Celebrated *Corridas* (p. xxxi) take place on Easter Sunday (*Domingo de Resurrección*) and during the Feria (p. 393).

Horse Races take place in April and Nov. in the *Hipódromo* (p. 417), to which steamers ply.

Bicycle Track (*Velódromo*), Paseo de las Delicias (p. 417).

The **Church Festivals** of Seville are among the most important in Spain, and still attract crowds of strangers, though they have lost much of their former brilliancy. On these days prices are everywhere raised (comp. p. 390) and the sights of the city are practically inaccessible. 1. The Semana Santa (Holy Week). A characteristic feature is seen in the magnificent Processions (*Pasos*) of the Religious Brotherhoods (*Cofradías*), which bear profusely adorned statues of saints (*Imágenes*) through the streets in litters illuminated with a multitude of candles. In front march the gendarmes and so-called 'Romans', followed by the masked members of the brotherhoods, white-robed girls, members of the town-council, and musicians. The processions follow the narrow *Calle de las Sierpes* (p. 409) to the *Plaza de la Constitución* (p. 408), where the *Señor Alcalde Presidente*, or Mayor of the city, is greeted as he stands on a platform in front of the city-hall. They then proceed through the *Calle de Cánovas* to the *Cathedral*, and either pass round or through the latter, the dusky recesses of which offer a strange appearance when they are lit up by the flickering candlelight of the procession. Beyond the cathedral the processions pass the *Giralda* (p. 400) and traverse the *Calles de Placentines*, *Francos*, and *Culebras*, the *Plaza San Salvador*, and the *Calles de la Cuna* and *de Cerrajería*. The first procession takes place on *Palm Sunday* (*Domingo de Ramos*), and others on *Wednesday*, *Maundy Thursday*, and *Good Friday*, all late in the afternoon (*por la tarde*). There is also an early morning (*de madrugada*) procession on *Good Friday*. — The best point of view is the grand stand erected in front of the city-hall (seat for all four days 10 p.). Single seats at different parts of the route may be obtained for 1 p. per day or 3½ p. for the series. The prices are frequently very much raised.

The following celebrations take place within the cathedral:

Palm Sunday. Consecration of palms and olive-branches in the morning. — Tuesday and Wednesday. Vocal Passion music. On Wed., at 10 a.m., the Veil of the Temple (*Velo Blanco*) is rent in twain, with an accompaniment of thunder. At 9 p.m. the *Miserere* of *Eslava* (p. 402) is performed in the capilla mayor, followed by a procession bearing the Sacrament to the Chapel of the Sagrario (p. 408). — On Maundy Thursday, at

6.30 a.m., takes place the *Consecration of the Oil (Santos Oleos)*, in presence of the Cathedral Chapter, the Town Council, the University, and other dignitaries. Procession with the Sacrament to the so-called *Monumento*, a wooden temple, 105 ft. high, decorated in white and gold, which on the night between Maundy Thursday and Good Friday is brilliantly illuminated and produces an effect as of magic. The *Washing of Feet* takes place at 3 p.m. in the transept, opposite the choir. The *Completas* and *Tinieblas* are then sung till 10 p.m., after which a second performance is given of Eslava's *Miserere*. — GOOD FRIDAY. *Passion Sermon* at 6 a.m.; *Horas* and *Oficios* at 7 a.m.; *Tinieblas* in the afternoon in presence of the Town Council. — SATURDAY *(Sábado Santo)*. At 7 a.m. consecration of the *Cirio Pascual*, a candle 25 ft. in length and 770-880 lbs. in weight. The *Letanías Mayores* and the *Mass* are then celebrated, and at 9.30 a.m. the *Revelation of the High Altar* takes place through the rending of the *Velo Negro*, accompanied by the *Gloria in Excelsis*, peals of thunder, and the ringing of all the bells *(repique de campanas)*. To the W. of the coro burns the celebrated *Tenebrario*.

The FIESTA DEL SANTÍSIMO CORPUS *(Corpus Christi)*. A great *Procession* takes place at 10 a.m., followed by the *Dance of the Seises* (see below), and there is a second procession in the afternoon, to lay 'Su Majestad' on the high-altar. — The curious **Dance of the Seises* ('six', in reality ten boys), an imitation of the dance of the Israelites before the Ark, takes place before the high-altar, to the strains of a hymn chanted by the dancers, accompanied by a string-band and the organ. The fantastic dress is of the period of Philip III.

The FIESTA DE TODOS LOS SANTOS *(All Saints;* Nov. 1st) is marked by a *Procession* (10 a.m.) to the *Triunfo* (p. 397) and a *Te Deum*. On the eve of All Saints and on ALL SOULS *(Commemoración de los Fieles Difuntos;* Nov. 2nd) crowds of visitors repair to the *Cemeteries of San Fernando* (p. 412) and *San José* (Triana, p. 419), near which a kind of Feria is held.

On Nov. 23rd *(Fiesta del Cuerpo de San Fernando)* a special service is held in the Capilla Real (p. 406).

The IMMACULATE CONCEPTION *(Purísima Concepción de Nostra Señora)* is celebrated on Dec. 8th and the seven following days. The *Seises* (see above) dance at 5 p.m. on these days. They dance also on the three days of Carnival in February.

The CELEBRATION OF CHRISTMAS *(La Natividad)* is also interesting. At this season a *Fair* is held between the Triana Bridge and the Bull Ring.

Popular Celebrations. The *Majos* and *Majas* of Seville are seen in all their glory in the *Veladas de San Juan* and *de San Pedro* (June 24th and 29th), celebrated in the Alameda de Hércules (p. 412), and even more in the various *Romerías*, a kind of kermess, in the vicinity of Seville. The chief Romerías are the following:

WHIT-SUNDAY *(Pentecostés)*: *Romería del Rocío* in *Almonte*. The inhabitants of Triana appear with a chariot bearing the standard of '*Sin-Pecado*' and a gaily decorated tabernacle.

SEPT. 8TH: *La Consolación de Utrera* (p. 426). Special trains run to Utrera.

BEGINNING OF OCTOBER: *Feria de Santiponce* (p. 419).

On the SUNDAYS OF OCTOBER the *Romería de Torrijos* is held (see p. 423). Most tourists content themselves with seeing the return of the 'Romeros' in Triana.

One of the chief festivals is the *FERIA, founded in 1847 and held from April 18th to April 20th on the *Prado de San Sebastián* (Pl. G, 1, 2; p. 418), which still furnishes a charming picture of popular life. The feria is not so much an annual fair as an outing or festival which the people, high and low, give to themselves. It combines a vast cattle fair, some 80,000 head being brought in for sale, with three days of social revelry in which all classes take part. It originated centuries ago in the tents erected by old-time cattle-dealers sleeping alongside of their herds, and it has developed into a temporary city of canvas where all Seville amuses itself, drives, dines, or dances, from early morning till the small hours of the night. The *Casetas* or summer-houses of the rich

are open to the public gaze, as are the sumptuous erections of the fashionable clubs, the humbler tents of the working-classes, and the booths of the gaudily attired gipsies. In the morning society visits the cattle fair and the exhibitions of horsemanship; in the afternoon from 5 to 7 there is a parade of carriages, old-style and new, not to be surpassed in any modern capital, with the added attraction of ladies in white mantillas and gorgeously embroidered Manila shawls; and at night there are fireworks, illuminations, and ceaseless dancing in the Casetas, open for all the world to look on. At the end of the Calle Nueva where the Casetas of the aristocracy stand, the Town Council provides a '*Caseta Popular*', where strangers to the city may sit and watch the passing crowds. Enquiry of any official will secure permission to enter. About 100,000 visitors come annually to Seville for the fair.

Distribution of Time. Most of the CHURCHES are closed except in the morning. The CATHEDRAL (p. 402) is always open except from noon till 3.30 p.m. The services of the importunate guides in the cathedral and the Giralda are unnecessary. In Easter week, when all the churches are open the whole day, it is hardly possible to see anything. There are generally no stated hours of admission to PRIVATE HOUSES, CHARITABLE INSTITUTIONS, and the like; and sometimes even the 'silver key' fails to work. Admittance is always more difficult on Sun. or on a festival, especially during the Semana Santa (p. 392). On other occasions the following arrangements are generally observed.

**Alcázar* (p. 397), on week-days, 11-4. Tickets of admission and free passes for artists are issued at the office on the S. side of the Patio de las Banderas (door No. 11). Visitors are escorted by an attendant. Guide for the palace to be found in the Patio de la Montería, for the park in the garden; fee ½-1 p. each.

Archivo General de Indias (p. 397), daily, 10-4 (in summer, 8-11). Students require a permit from the Ministerio de Ultramar in Madrid.

Ayuntamiento (p. 408), daily, on application; fee 1 p.

Biblioteca Colombina (p. 402), on week-days, 10-3.

**Casa de Pilatos* (p. 409), daily; adm. 50 c. (for the benefit of the poor).

Fábrica de Tabacos (p. 417), between 2 and 3, by permission of the Administrador; guide 1 p., forewoman of each room 15-20 c.

**Giralda* (p. 400), daily (25 c.); no one allowed to ascend alone.

**Hospital de la Caridad* (p. 416), daily; fee 1 p. A bright day is essential; best light in the afternoon.

**Museo Provincial* (p. 413), daily, 10-3 (May-Sept. 10-4; Archæological Museum on Sun. till 1 p.m. only).

University Library (p. 411), on week-days, 10-3.

Chief Attractions (3 days). 1st Day. Ascent of the *Giralda* (p. 400); *Cathedral* (p. 402); *Plaza de la Constitución* (p. 408); *Plaza de San Fernando* (p. 408); *Calle de las Sierpes* (p. 409). — 2nd Day. *Alcázar* (p. 97); *Casa de Pilatos* (p. 409); *Caridad* (p. 416). — 3rd Day. In the morning, *Museum* (p. 413). In the afternoon, *Paseo de Cristina* (p. 417), *Paseo de las Delicias* (p. 417), and *Parque María Luisa* (p. 417). — A good idea of the town may be obtained by trips on the Gran Circunvalación and Circunvalación Interior tramways (comp. p. 390).

Seville, Span. *Sevilla* (33 ft. above the sea), a city of 145,250 inhab., the capital of Andalusia and of the province of Seville, the seat of a Captain-General, an Archbishop, and a university, lies in a wide plain on the banks of the tawny *Guadalquivir*, one of the two chief rivers of S. Spain. The 'Great River' (p. 322) describes a curve round the W. side of the city and parts it from the S.W. suburb of *Triana*. The fall of the Guadalquivir is so slight, that the flood-tide is perceptible in its effects more than 60 M. from its mouth (comp.

p. 389). The highest tide rises nearly 6 ft. above the mean level, while the ebb sinks fully 3 ft. below it. Sea-going vessels drawing 16 ft. can ascend with the flood to the quays of Seville, which thus enjoys the advantages of a seaport, though 54 M. from the sea. '*La Tierra de María Santísima*', as the Sevillians proudly call the surrounding district, produces admirable olives, wine, oranges, cork, and grain.

As its site is perfectly flat and almost destitute of natural picturesqueness, Seville would hardly justify the old saying '*Quien no ha visto Sevilla no ha visto maravilla*', were it not that it combines the peculiarities of a harbour-town with the exuberant fertility of a southern landscape, and joins a present, full of rich, sprightly, and harmonious life, to an abundance of artistic monuments indicative of a brilliant past. In *Dante's* 'Inferno' (xxvi, 110) Odysseus mentions Seville and Ceuta alone as witnessed by him in passing the straits of Hercules.

In spite of the labyrinth of narrow streets that it inherits from the Moors, Seville is one of the gayest and brightest cities on the globe. Almost every open space is planted with orange-trees, palms, acacias, and other trees. Everything in Seville is white, if not to the same degree as at Jerez or Cadiz, and the *brocha del blanquedor* (the brush of the whitewasher) is constantly at work, now on the walls of the houses, now on the stone-slabs bordering the gutters.

The Public Life of Seville is concentrated in the narrow *Calle de las Sierpes* (p. 409), the *Plaza de la Constitución* (p. 408), and the *Plaza Nueva* or *de San Fernando* (p. 408).

The Private Life is focussed, according to the Moorish custom, in the inner courts of the houses, of which no other town in Spain can show such brilliant and characteristic examples. The houses of Seville have seldom more than two stories, and their street fronts are always simple and unpretending. We first enter the *Zaguán*, a small vestibule, which is separated from the *Patio* by a *Cancela*, or grating. The court is uncovered and is flanked on the right and left by an arcade, while in one corner is a wide staircase ascending to the *Upper Floor*, with its glass-covered galleries overlooking the court. This floor forms the winter-dwelling of the family, while in summer they live in the patio and in the rooms opening off it. The latter have no windows, but obtain all the light and air that is necessary through the doors communicating with the court. The court is always paved with marble, and there is generally a fountain playing in the centre. A movable awning *(toldo* or *vela)* protects it from the rays of the sun. The patio practically forms the summer-parlour of the house, and the well-to-do furnish it with rugs, sofas, pianos, and mirrors and adorn it with flowers, foliage plants, and bright-plumaged birds. Passers-by can look freely through the grating into the court, which at night is generally illuminated by coloured lamps.

The CLIMATE of Seville (comp. p. xxxvi) is one of the most delightful on the continent of Europe. The summer is certainly unbearably warm (sometimes touching 115° Fahr.), but winter has seldom a sunless day, and frost and snow are almost unknown. Roses blossom throughout the entire winter and the hyacinth and crocus appear as early as January. The most charming season, corresponding to our May, is the early spring from the middle of March to the end of April. No other town of Spain is so delightful for a stay of some time.

The HISTORY of Seville is somewhat scanty in comparison with the age, the size, and the wealth of the town. That it was an Iberian settlement is indicated by its ancient name *Hispalis*. It was situated on the great trade-route from Gades (Cadiz) to Emerita (Mérida) and Salmantica (Salamanca). The importance to which it rose in the 2nd cent. B.C., chiefly owing to its shipping industry, is attested by its position as the second capital of Bætica (comp. p. 369) and by numerous inscriptions. Cæsar captured the town in B.C. 45 and fostered it in opposition to Pompey's town of Cordova, naming it *Colonia Julia Romula* and making it one of the *Conventus Juridici* (p. 264). At a later period it became the capital of the *Silingian Vandals* (411) and of the *Visigoths* (441). *King Leovigild* transferred his residence in 567 to the more central Toledo, while his son *Hermenegild* or *Ermengild* remained at Seville as viceroy. The latter, supported by the brothers *Leander* and *Isidore*, abandoned the Arian form of Christianity, which the Goths had hitherto professed, and rebelled against his father. Leovigild, however, suppressed the revolt in 584; and a renewed rising in 586 led to the execution of Hermenegild (p. 419). Later, when the Athanasian faith obtained the upper hand in Spain, Hermenegild and his two supporters, the 'Apostles of the Goths' and the 'Religious Fathers of Spain', who presided at the *Concilia Hispalensia* in 590 and 619, were canonized.

In 712 Seville (Arab. *Ishbiliya*) was captured by the *Moors* under *Mûsa* and assigned, after the expulsion of the Christians, to the Arabs of Yemen. Mûsa's son *'Abd el-Azîz*, the first Arab viceroy of Spain, married *Egilona*, widow of Roderick, the last King of the Goths. His successor *Ayûb* transferred his residence to Cordova in 715. In 1021, on the fall of the Ommayyads (p. 369), Seville declared itself an independent republic, under the leadership of *Abu'l Kâsim Mohammed* (d. 1042), an Arab of the family of the *Beni 'Abbâd*. Under his successors *Abbad (al-Mo'tamid;* 1042-69) and *Al-Mo'tamid II.* (1069-91) it eclipsed Cordova so entirely, that its population is said to have risen to 400,000 souls. The latter, unfortunately for himself, invited the *Almoravides* (p. 369) into the land, and they took possession of it on their own account. In 1147 Seville fell into the hands of the *Almohades* (p. 369). Seville's Christian period begins with its capture by *Ferdinand III. (the Saint)* of Castile on St. Clement's Day (Nov. 23rd), 1248, after a siege of six months, in which he was aided by Ibn al-Ahmar (p. 333), Sultan of Granada. Ferdinand made the city his residence, expelled about 300,000 Moors, and divided the soil among his followers ('el Repartimiento'). In the struggle between *Alfonso X. (the Learned;* 1252-84) and his son *Sancho* Seville remained loyal to the former and won the motto mentioned on p. 397. The most celebrated and most popular king in Seville was *Peter I.* (1350-69; p. xxxix), surnamed either *El Cruel* or *El Justiciero* ('the judge') according to one's point of view. Many popular anecdotes are still current in Seville concerning this monarch, who appears in them sometimes as a kind of Blue Beard, sometimes as a judge and executioner. He has often been brought upon the stage by dramatists of the golden age of Spanish literature, as by Lope de Vega in his 'Star of Seville'.

The discovery of America advanced Seville to an undreamt of importance. On Palm Sunday (Mar. 31st), 1493, Columbus was formally received here on his return from his first voyage. The city was invested with the monopoly of the Transatlantic trade, was chosen as the seat of the *Tribunal de las Indias*, and soon became the chief port of Spain.

Seville remained loyal even during the episode of the Comuneros (p. 60)

and was rewarded by Charles V. with the motto '*ab Hercule et Caesare nobilitas, a se ipsa fidelitas*'. Its decline dates from the accession of the Bourbons, who favoured Cadiz, whither the Conncil of the Two Indies was removed in 1720. Seville, however, has entered upon a new period of prosperity, since the dredging and regulation of the neglected channel of the Guadalquivir has brought back its maritime commerce. Several steamship companies, chiefly engaged in the Spanish coasting trade, have their headquarters here. — The city is exposed almost every winter to disastrous inundations caused by the *Avenidas* (p. 280). Among the most destructive in recent years have been the floods of 1876, 1881, and 1892.

Seville can prondly boast of being the birthplace of the two chief Spanish painters, *Velázquez* (1559-1660) and *Murillo* (1617-82). — Among its authors are the dramatist *Lope de Rueda* (d. 1567?), *Fernando de Herrera* (1534-97), *Mateo Alemán* (1550-1609), author of the Picaresque romance 'Guzmán de Alfarache', and the poet and scholar *Alberto Lista* (1775-1848). *Cardinal Wiseman* (1802-65) was born at Seville.

Music, however, has done even more to make it famous. It is the scene of *Mozart's* 'Don Juan' (p. 409) and 'Figaro' and of *Bizet's* 'Carmen', and there are many claimants to be the shop of *Rossini's* loquacious barber ('numero quindici, a mano manca').

The Coat-of-Arms of Seville consists of a throned figure of *St. Ferdinand*, between *SS. Leandro* and *Isidoro* (p. 396). The motto is '*muy noble, muy leal, muy heroica e invicta*'. Above is a crown with a curious knot (*madeja*) between the syllables *no* and *do*. Read as a rebus, this makes *no madeja do*, i.e. *no m' ha dejado* ('it has not deserted me'), and refers to the city's loyalty to Alfonso X. This device ('el nodo') is repeated on every possible occasion in Seville.

See *Seville*, by Walter M. Gallichan, in the 'Mediæval Towns Series' (London; 1903); and *Seville*, by A. J. Calvert (London; 1907).

a. The Plaza del Triunfo with the Alcázar and the Cathedral.

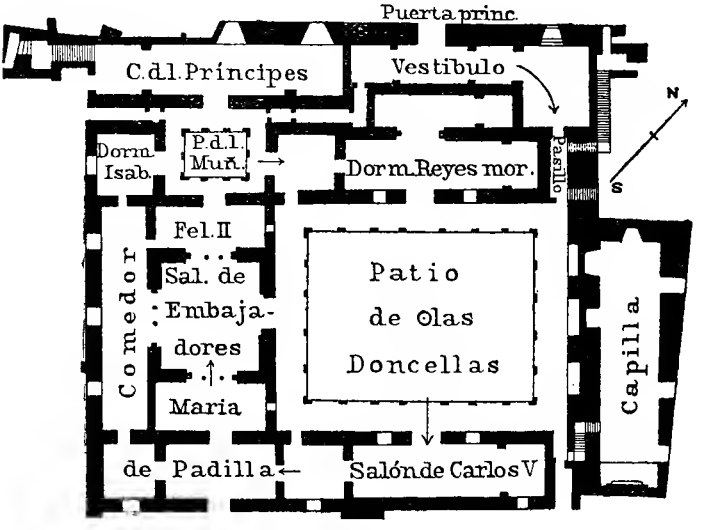
A visit to Seville is best begun at the Plaza del Triunfo (Pl. F, 3), which is surrounded by three imposing buildings: the Lonja on the W., the Alcázar on the S., and the Cathedral on the N. A *Monument* in the middle of the square commemorates the escape of Seville at the earthquake of Lisbon (Nov. 1st, 1755; see p. 487).

The **Casa Lonja** (Pl. F, 3), a Renaissance building 184 ft. square and 59 ft. high, was built as an exchange for the merchants of Seville in 1583-98, under the superintendence of *Juan de Mijares*, from a design (not very closely adhered to) of *Juan de Herrera*. The main W. entrance leads to the handsome Patio, surrounded by a double arcade. A sumptuous marble staircase on the S.W. side, built in the reign of Charles III., ascends to the upper story, on which is the *Archivo General de Indias*.

The **Archivo General de Indias** (adm., see p. 394), founded in 1784, contains a most extensive collection of documents relating to the discovery, conquest, and governing of America and the Philippine Islands (in 32,000 *legajos*, or portfolios). A number of the most important documents, including autographs of *Pizarro*, *Fernando Cortés*, *Magalhães (Magellan)*, *Balboa*, and *Amerigo Vespucci* (but not Columbus), are exhibited under glass. There is also a letter signed by *Cervantes*, applying for one of the four *oficios* in America. The roof (*azotea*) affords a picturesque view of Seville and its cathedral. — On the groundfloor of the E. wing is the Consulado, or *Chamber of Commerce* (conserje ½ p.), with the portraits of Spanish rnlers. In a small adjoining room are portraits of eminent merchants of Seville.

The ***Alcázar** (Pl. F, 3; adm., see p. 394), the palace of the Moorish kings has been the residence of the Spanish sovereigns

since the capture of Seville (p. 396). It was built on the ruins of the Roman Prætorium, and its original form was that of a citadel, built for the Almohad sultan *Abu Ya'kub Yûsuf* (1181), and forming the most important portion of the fortification of the town. Of this ancient Alcázar nothing remains. The nucleus of the present structure, which is much more limited in extent, is due to *Peter the Cruel* and *Henry II.*, who caused it to be erected by Moresco architects, and partly with the remains of earlier buildings at Seville, Cordova, Medînat az-Zahrâ (p. 378), and Valencia. Isabella the Catholic erected the chapel on the first floor. Charles V., who was married to Isabella of Portngal in the Hall of the Ambassadors, altered the Court of the Maidens, added some other rooms, and laid out the



gardens. An extensive restoration took place under Philip IV (1624). Philip V., who spent two years here in complete retirement, added the Apeadero and the fishpond in 1733. Ferdinand VI. erected the Oficinas above the baths of María de Padilla (p. 400). The ravages of the fire of 1762, which destroyed many of the artesonado ceilings, were not made good till 1805. The restoration of 1857 revived much of the former brilliancy of colouring, but it was carried on with little sense of archæological accuracy, and numerous motives were arbitrarily borrowed from the Alhambra. After all these changes the Alcázar can no longer be regarded as a masterpiece of the Mudejar style; nevertheless, the extreme beauty of some of its details, such as the Court of the Maidens,

the Hall of the Ambassadors, and the façade of the Patio de la Montería, still offers a rare pleasure to even the most critical beholder.

The exterior of the Alcázar, with its masses of bare masonry and its embattled towers, still preserves the character of a mediæval castle. The ENTRANCE is by the portal in the S.E. corner of the Plaza del Triunfo. We traverse the *Patio de las Banderas*, with its orange-trees, where Peter the Cruel (p. 396) used to dispense justice. This brings us to the *Apeadero*, a passage with coupled columns. Hence we may either pass to the left into the gardens mentioned at p. 400, or to the right into the *Jardines de María de Padilla*, a court, planted with orange-trees and palms, and beyond it into the *Patio de la Montería*, the court of the royal lifeguards ('monteros de Espinosa').

The Patio de la Montería is flanked on the one side by the *Sala de la Justicia* and on the other by the *MAIN FAÇADE of the inner Alcázar, a richly articulated structure, resembling Persian models and probably in the main an imitation of the originally Moorish façade. The far-projecting roof, borne on corbels, overhangs a superb stalactite frieze, below which is a row of beautiful ajimez windows with marble columns. The windows and side-doors are surmounted by cusped Moorish arches, but the main portal *(Puerta Principal)* rather recalls the Egyptian style. To the right and left the row of windows is continued by an open gallery. The walls are adorned with Arabic inscriptions in the Cufic character, and with a Spanish one in early-Gothic lettering in honour of Peter I.

A narrow passage *(Pasillo)* leads to the left from the *Vestíbulo* to the *PATIO DE LAS DONCELLAS, or *Court of the Maidens*, a cloister-like space measuring 62 ft. by 50 ft., erected in 1369-79 but altered and restored in 1569. The lower part of the walls, covered with plaster and pierced by 24 exquisite Moorish arches (the 20 smaller arches surmounted by open work) is supported by 52 coupled marble columns in the Renaissance style. The upper story dates from 1569. Charles V.'s motto, '*plus ultra*', is everywhere in evidence. The galleries are adorned with beautiful azulejos *(alicatados)*. The large doors leading to the adjoining rooms are let into the stone door-posts and corbels in the singular fashion mentioned at p. 355.

To the S.E. of the great court are the **Salón de Carlos Quinto*, with its beautiful wooden ceiling, azulejos, and jalousies *(celosías)*, and the *Rooms of María de Padilla*, the morganatic wife of Peter the Cruel. To the S.W. of the court is the magnificent ***Salón de Embajadores (Hall of the Ambassadors)*, a room 33 ft. sq., covered with a dome in the *media naranja* form (renewed in 1427). On the walls are a series of portraits of the Kings of Spain, from Chindaswinth to Philip III. (repainted). The three beautiful vaulted doorways, each subdivided by two columns; the azulejos; and the broad frieze of window-like niches surmounted by a band of almocárabes (a kind of Moorish ornamental pattern) should be noted. The bal-

conies were added by Charles V. The cupola originally contained panes of coloured glass instead of the small mirrors. Adjoining this hall are the *Comedor* (dining-room) and the *Room of Philip II.* — To the W. lies the **Patio de las Muñecas*, or Dolls' Court, so named from the small figures in its decoration; the upper part is modern. This court, which is believed to be the scene of Peter's murder of his brother Fadrique†, is adjoined by the *Bedroom of Isabella the Catholic* and the *Cuarto de los Príncipes*. To the N.W. of the Maidens' Court are the so-called *Dormitorio de los Reyes Moros* (Bedroom of the Moorish Kings) and a small ante-room *(alhamía)*, with its old flooring and beautiful columns in its ajimez windows. The numerous Arabic inscriptions date from the Christian period.

The rooms on the Upper Floor are not shown. They include the small *Chapel of the Catholic Kings*, with an altar-piece painted on terra-cotta by *Niculoso Francesco* (p. lx; 1503), and the *Room of Peter the Cruel* (p. 396). The four death's heads, painted on the wall, near the door, refer to four corrupt judges executed by the king.

The *Gardens of the Alcázar (Pl. F, G, 2, 3) are approached from the Patio de las Banderas through the Apeadero. From the terrace adjoining the large tank we descend to the *Baños*, a vaulted gallery, where María de Padilla used to bathe, while Don Pedro's courtiers showed their gallantry by drinking the water. In the middle of the gardens stands the *Pabellón de Carlos Quinto*, erected by Juan Hernández in 1540 and adorned with beautiful azulejos and a dome of cedar-wood. The gardens contain also a maze, a grotto, and 'surprize water-works' *(burladores)*, which besprinkle the unwary visitor. The flowering and other plants are very beautiful.

As we emerge from the Alcázar on the Plaza del Triunfo we see in front of us the mighty frame of the cathedral, with the Capilla Real (p. 406) projecting at its E. end and the lofty bell-tower rising over its N.E. angle.

The ***Giralda** (Pl. F, 4), the conspicuous landmark of Seville, is the oldest and the most beautiful building in the city, distinguished by the singularly pure and harmonious proportions of its outline. It was originally the minaret (*al-minâr*, p. 371), or prayer-tower, of the principal Moorish mosque, and was erected in 1184-96 by the architect *Jâbir* or *Gever*(?) for the Almohad Abu Ya'kub Yûsuf (p. 403). Part at least of the building material was furnished by the remains of old Roman and probably also of Visigothic structures; many Roman inscriptions are immured in the walls. The massive tower, battering slightly towards the top, was then about 230 ft. high. In ground-plan it is a square of 45 ft., and its walls are about 8 ft. in thickness. The upper surface of the walls, above a

† It was at the Alcázar of Seville that Peter murdered also his royal guest, Abu Said of Granada, for the sake of his jewels, one of which, a large 'spinel' ruby, given by Peter to the Black Prince, now fignres in the British regalia (see *Baedeker's London*).

height of about 80 ft. from the ground, is diapered with a net-work of Arabesque-like sunken panels *(ajaracas)*, and is farther enlivened with niches and 20 windows, most of which are of the so-called 'ajimez' variety (p. xlii). The paintings by *Luis de Vargas* (1558; p. lxxvi) in the upper niches, described by Mariana as 'pinturas hermosas á maravilla', are faded beyond recognition.

The Giralda was originally crowned by an embattled platform (comp. the altar-piece in the cathedral, p. 407), but in 1568 the cathedral chapter commissioned *Hernán Ruiz* (p. 375) to build the present upper section of the tower. This consists of a rectangular belfry, surmounted by another rectangular stage of smaller diameter, the four faces of which bear the inscription '*Nomen Domini Fortissima Turris*' (Prov. xviii. 10). The whole is capped by a small dome, on which stands a bronze female figure representing Faith *(la Fe)*, with the banner of Constantine *(labarum)*, cast by *Bartolomé Morel* (1568). This figure is the *Giraldillo*, or vane, which gives the tower its name, and moves quite readily in spite of the fact that it is 13 ft. high and weighs $1^1/_4$ ton. It is about 305 ft. above the ground. The whole structure was restored in 1885-88 under the superintendence of *Fernández Casanova.* — The Giralda stands under the special protection of *SS. Justa* and *Rufina*, as indicated in a picture by Murillo (p. 414).

The *Ascent (adm., see p. 394; entrance beside the Puerta de los Palos at the S.E. corner) should be made towards evening. By an easy inclined plane, in 35 sections, and ending in 16 steps, we reach the first gallery, which affords a limitless view. The bells here were all christened with holy oil and bear names such as *Santa María*, or *La Gorda*, and *El Cantor.* — Visitors (by means of a fee) are sometimes permitted to ascend to the clock and the old bell *(San Miguel).*

The **Palacio Arzobispal** (Pl. E, F, 3) dates from the 17th cent. and encloses several handsome patios. It contains a small collection of paintings, the most interesting being the Conception, Birth of the Virgin, and Purification, three large pictures by *Alejo Fernández* (p. lxxiv), an early master of Seville.

The *Palacio de los Abades*, No. 6 Calle Abades (Pl. E, 3; pension of Don Marcos, p. 390), possesses a charming patio. — Adjacent, at the corner of the Calle Benomar and the Calle Marmoles, the shafts of three huge granite columns were recently discovered, probably belonging, like those in the Alameda de Hercules (p. 412), to a Roman temple. — *Santa María la Blanca*, see p. 418.

In the Calle de Alemanes, running to the W. from the Archbishop's Palace, is the main entrance to the ***Patio de los Naranjos** (Pl. F, 3), the court of the old Moorish mosque (comp. p. 373). This 'Court of the Oranges' is entered by a few steps and through the handsome *Puerta del Perdón* (p. lx), a gate which dates from the time of the Moors but has received several Christian additions. The bronze-mounted *Doors, marred by a coat of paint, and the knockers, resembling those of Cordova, are in the Mudejar style. The plateresque ornamentation is by *Bartolomé López* (1522). The sculptures,

consisting of statues of SS. Peter and Paul, a group of the Annunciation, and a relief of the Expulsion of the Money Changers from the Temple (p. lx), are by *Miguel* of Florence (1519). The old artesonado ceiling was removed in 1833 and replaced by a *Tower*. Over the inner arch of the gateway are a sun-dial and a grotesque head.

The INTERIOR of the court, which is 298 ft. long and 125 ft. wide, is very picturesque. In front of us is the Cathedral, to the right the Sagrario (p. 408), to the left the *Biblioteca Colombina* (see below), over all the Giralda. The fountain in the middle is the old Moorish *Mîdâ* (p. 371), consisting of an octagonal basin resting on six supports and surmounted by a second basin. In the S.E. corner of the court is the *Capilla de la Granada*, which still retains a horse-shoe arch of the old mosque.

In the vestibule leading to the chapel are an elephant's tusk (weighing 66 lbs.), the alleged bridle of *Babieca*, the horse of the Cid (p. 29), and the so-called *Lagarto* ('lizard'), a stuffed crocodile said to have been sent by the Sultan of Egypt to Alfonso the Learned in 1260, along with a request for the hand of his daughter.

The *BIBLIOTECA COLOMBINA (adm. see p. 394; entrance by the last door to the left) was founded by *Fernando Colón* (p. 404), the learned and pious son of Columbus, who travelled throughout Europe collecting the printed works of that period, of which he bequeathed ca. 4000 to the cathedral chapter in 1539. It now contains about 34,000 vols. and a number of MSS., and is rich in works relating to the discovery of America.

Among its chief rarities are the *Bible of Alfonso the Learned*, by Pedro de Pamplona; the *Pontifical* of Bishop Juan de Calahorra (1390); the *Missal* of Card. Mendoza (14th cent.); a *Libro de Horas*, said to have belonged to Isabella the Catholic; the *Missale Hispalense* (15-16th cent.); and the *Missal* of Card. González de Mendoza (16th cent.), all illustrated with beautiful miniatures. — The glory of the collection is, however, the *Five Manuscripts of Columbus*, including a copy of the *Tractatus de Imagine Mundi* by *Card. Pierre d'Ailly*, with marginal notes in the handwriting of Columbus, and a treatise on the Biblical indications of the New World, written by Columbus in prison to pacify the Inquisition. Part of the library has recently been disposed of. — On the walls are portraits of the Archbishops and other celebrated 'hijos de Sevilla'.

The cathedral has two doors opening on the Patio de los Naranjos, the *Puerta del Lagarto* and the *Puerta de los Naranjos* (p. 403). — It is, however, advisable to quit the court by the Puerta del Perdón in order to approach the cathedral from the W. side, where it is skirted by the CALLE DEL GRAN CAPITÁN. A tablet in this street, on the *Colegio de San Miguel*, a seminary for priests, opposite the cathedral, commemorates *Eslava* (1807-78; p. 392), the composer.

The **Cathedral (Pl. F, 3; adm. see p. 394) is undoubtedly one of the largest, handsomest, and richest Gothic churches in Christendom (p. xlviii), unexcelled in its impression of solemn mystery, and at once a veritable museum of works of art and a treasury of historical associations. An old saying groups the chief cathedrals of Spain together as '*Toledo la rica, Salamanca la fuerte, León la bella,*

CATEDRAL DE SEVILLA

0 5 10 20 30 40 50 Metros

N.

S.

Calle de Alemanes

Pª del Perdón

Patio de los Naranjos

Sagrario

Pª del Sagr.

Pª de los Naranjos

1º Pº Bibl. Colombina

Pª de Oriente

Cap. d. l. Gran.

Giralda

Pª del Lagarto

Pª del Bautismo

Pª de los Palos

Calle del Gran Capitan

Puerta Mayor

Trasc.

Coro

Cap. Mayor

Sacristía alta

Capilla Real

Pª del Nacimiento ó de San Miguel

Pª de las Campanillas

Ante Sala

Dependencias de la Hermandad Sacramental

Pª d. S. Cristóbal ó de la Lonja

Sacristía d. Cálices

Sacristía Mayor

Ante Cabildo

Sala Capitular

1 *Sepulcro de Fernando Colón*
2 *Cap. d. l. Concepción chica*
3 *Capilla de los Jácomes*
4 *Altar de la Visitación*
5 *Capilla de S. Leandro*
6 *Altar d. N. S. del Consuelo*
7 *Capilla de S. Isidoro*
8 *Altar del Nacimiento*
9 *Capilla de S. Laureano*
10 " *de S. Ana*
11 *Capilla de S. José*
12 " *de S. Hermenegildo*
13 " *de la Antigua*
14 *Altar de la Gamba*
15 " *de la Santa Cruz*
16 *Capilla de los Dolores*
17 " *de San Andres*
18 " *del Mariscal*
19 *Contaduria mayor*
20 *Capilla d. l. Concep. grande*
21 *Capilla de San Pedro*
22 " *del Pilar*
23 " *de los Evangelistas*
24 " *de las Doncellas*
25 *Altar de la Asunción*
26 " *d. l. Virgen de Belén*
27 *Capilla de S. Francisco*
28 " *de Santiago*
29 " *de Escalas*
30 " *del Bautisterio*

Steogr. Anst. v. Wagner & Debes, Leipzig.

Oviedo la sacra, e Sevilla la grande'. Like all other Spanish churches from which Christianity has driven out Islam, the cathedral of Seville is dedicated to *Santa María de la Sede*. At first the Spaniards contented themselves with consecrating the great mosque of *Abu Ya'kub Yûsuf*, built in 1171. When, however, this 'Old Cathedral' fell into disrepair, the chapter determined (1401) to erect the present basilica 'on so magnificent a scale that it should be without a rival'. This building was begun in 1402 and practically finished in 1506. The architects, who are unknown, came, perhaps, from Germany. The dome collapsed in 1511 and was re-erected from a design by *Juan Gil de Ontañón* (p. 160) in 1512-17. The whole of the vaulting of the church was considerably weakened by earthquake shocks; the last extensive restoration was begun in 1882 under the superintendence of *Casanova* (p. 401), and owing to a second collapse of the dome (1888) is still going on.

The W. façade contains three portals: the *Puerta Mayor*, to the W., richly adorned with sculptures (p. lx), including a relief of the Assumption by Ricardo Bellver (1885); the *Puerta del Nacimiento* or *de San Miguel* to the S.; and the *Puerta del Bautismo* or *de San Juan* to the N. The last two are adorned with beautiful terracotta figures by *Pedro Millán* (ca. 1500). — The *Puerta de las Campanillas* and the *Puerta de los Palos*, at the E. end of the church, are also lavishly adorned with sculptures and reliefs (ascribed to Lope Marín, 1548). — Of the three unfinished portals on the N. side, the *Puerta del Lagarto* (p. 402), the *Puerta de los Naranjos* (p. 402), and the *Puerta del Sagrario*, the central one is now being completed. — The *Puerta de San Cristóbal* or *de la Lonja*, at the S. end of the transept, is new also.

In his description of the cathedral, published in 1804, *Cean Bermudez* says: 'Seen from a certain distance, it resembles a high-pooped and beflagged ship, rising over the sea with harmonious grouping of sails, pennons, and banners, and with its main-mast towering over the mizzen-mast, fore-mast, and bowsprit. Its lofty tower (Giralda) and superb transept dominate the other naves and chapels with their myriads of turrets, pinnacles, and bosses'. — *Caveda* writes: 'The general effect is truly majestic. The open-work parapets which crown the roofs; the graceful lanterns of the eight winding stairs that ascend in the corners to the vaults and galleries; the flying buttresses that spring lightly from aisle to nave, as the jets of a cascade from cliff to cliff; the slender pinnacles that cap them; the proportions of the arms of the transept and of the buttresses supporting the side-walls; the large pointed windows that open between them, one above another, just as the aisles and chapels to which they belong rise over each other; the pointed portals and entrances: — all these combine in an almost miraculous manner, although there are lacking the wealth of detail, the airy grace, and the delicate elegance that characterize the cathedrals of León and Burgos'.

The Interior has a nave, double aisles, two rows of side chapels, a transept flush with the main walls, a Coro in the middle of the nave, and a Capilla Mayor. The total length, exclusive of the Capilla Real (p. 406), is 380 ft., the width is 250 ft. The nave is 53 ft. wide and 132 ft. high; the aisles are 36 ft. wide and 85 ft.

high. The total area is 124,000 sq. ft. (Milan Cathedral 90,000 sq. ft., Toledo Cathedral 75,000 sq. ft., St. Paul's in London 84,000 sq. ft., St. Peter's in Rome 162,000 sq. ft.). 'The majestic simplicity and decorative restraint of the whole, the carefully observed rhythmical relations of one part to another are delightful in proportion to the size of the dimensions, the purity of the lines, and the graceful section of the profiles' *(Caveda).* — The handsome marble flooring was laid in 1787-95.

The 75 stained-glass windows were executed in the course of the 16-19th centuries. Among the finest are the earliest of all by *Micer Cristóbal Alemán* (1504); the Ascension, Christ and Mary Magdalen, the Awakening of Lazarus, the Entry into Jerusalem, and other scenes by *Arnao de Flandes* (1525-57) and *Arnao de Vergara;* and the Resurrection by *Carlos de Bruges* (1558).

In the nave, near the main W. entrance, is the tombstone (Pl. 1) of *Fernando Colón* (p. 402; d. 1540 or 1541). It bears representations of the three caravels (with lateen sails) of Columbus and the famous inscription: '*á Castilla y á León mundo nuebo dié Colón.*' Over this tomb the Monumento is erected in Holy Week (p. 393).

The Trascoro, worked in marble in the Doric style, contains a painting of the *Virgen de los Remedios* (beginning of the 16th cent.), a fine half-length of the Mater Dolorosa by *Montañés*, and four marble reliefs from Genoa. Two doors enter the Coro from this side.

The Coro and its contents were almost totally destroyed by the fall of the dome. Its treasures of art included the reja by *Sancho Muñoz* (1519), the facistol (lectern) by *Bartolomé Morel* (p. lxiii), and the Gothic sillería by *Nufro Sánchez* (p. lx) and *Dancart* (1475-79). The two organs were also destroyed, but their remains were used by A. Amueza in the construction of the new double electric organ, which is renowned for its beautiful tone.

The Capilla Mayor, to which several steps ascend, contains a large *Retablo, which is among the masterpieces of Gothic woodcarving in Spain. It was begun in 1482 by *Dancart* (p. lix), was continued till 1526 by *Marco* and *Bernardo Ortega*, *Dom. Alexandro*, and *Jorge Fernández Alemán*, and was completed in 1564. The central niche is occupied by a silver figure of the Virgen de la Sede by *Francisco Alfaro* (1596), and in the other 45 compartments are groups of scenes from the Bible and the life of the Virgin. At the top are a crucifix and lifesize statues of the Virgin and St. John. The tabernacle and the reading-desks are by *Alfaro.* — The *Sacristía Alta*, behind the high-altar, has a fine artesonado ceiling.

The Side Chapels and their sacristies form a veritable museum of painting and sculpture, but they are very badly lighted.

W. Side. At the *Altar de la Visitación* (Pl. 4) are a picture by *Pedro Villegas Marmolejo* (1520-97) and a Penitent St. Jerome by *Jerónimo Hernández.* — Adjoining the Puerta Mayor is the *Altar*

de Nuestra Señora del Consuelo (Pl. 6), with a Holy Family by *Alonso Miguel de Tobar* (1720). — Beyond the Puerta del Nacimiento are the *Altar del Santo Angel*, with the Guardian Angel ('Angel de la Guarda') of *Murillo*, a work that is little considered by professional art-critics but seems to have made a profound impression on Borrow, A. J. C. Hare, Severn Teackle Wallis, and many other intelligent travellers. Over the adjacent small *Altar del Nacimiento* (Pl. 8) are the Adoration of the Magi and the Four Evangelists, two excellent paintings by *Luis de Vargas* (1502-68).

S. Aisle. *Capilla de Santa Ana* (Pl. 10), also called *Cap. del Cristo de Maracaibo*, with (left) fourteen pictures of the beginning of the 16th cent. (p. lxxiv; in the centre, St. Bartholomew, at the sides, SS. Michael and Sebastian; also a St. Anne of 1504) and the tomb of Archbp. Luis de la Lastra (1880). — *Cap. de San José* (Pl. 11), with an Adoration of the Holy Child and a Presentation in the Temple by *Francisco Antolínez* and a Marriage of the Virgin by *Juan Valdés Leal.* — The *Cap. de San Hermenegildo* (Pl. 12) contains the 'Imagen Titular' of this saint, ascribed to *Montañés*, and the fine Gothic tomb of Archbp. Juan de Cervantes (d. 1453) by *Lorenzo Mercadante de Bretaña* (p. lviii). — In the *Cap. de la Antigua* (Pl. 13) are a fresco of the 14th cent. (retouched) representing the Virgin and Child with a rose (p. lxxi), and, on the left, the monument of Archbp. Mendoza, by *Miguel* of Florence (p. lx).

In the S. transept, beside the Puerta de San Cristóbal, is the **Monument of Columbus*, by Art. Mélida, which was erected in 1892 in the cathedral of Havanna, but brought back in 1899. It consists of a marble base, on which are four allegorical figures in bronze (the kingdoms of Castile, Aragón, León, and Navarre), supporting the sarcophagus that contains the mortal remains of the great discoverer (comp. p. 419). The inscription refers to the defection of 'ungrateful America from its mother Spain'. — To the right stands the *Altar de la Gamba* (Pl. 14), with the celebrated 'Generación' by *Luis de Vargas*, restored in 1879. This work, depicting Adam and Eve adoring the Virgin, is a symbolical representation of the Immaculate Conception and is generally known as 'La Gamba', from the finely drawn and painted leg of Adam (comp. p. lxxvi). On the left is a colossal painting, 33 ft. high, of San Cristóbal (St. Christopher), by the Italian *Mateo Pérez de Alesio* (1584). This point affords a very picturesque view of the interior of the cathedral. — On the *Altar de la Santa Cruz* (Pl. 15) is a Descent from the Cross by *Pedro Fernández de Guadalupe* (1527).

Through the *Cap. de los Dolores* (Pl. 16) we reach the late-Gothic Sacristía de los Cálices (open till 8 a.m.; at other hours, fee), built by *Diego de Riaño* (d. 1533) and *Martín Gainza* (d. 1556) in 1530-37. In front of us is a celebrated *Crucifix, by *Montañés* (p. lxviii), from the Cartuja (p. 419). Among other pictures on the left wall are: *Luis de Vargas*, Fernando de Contreras (d. 1548), the

liberator of many Christian slaves; *Early German School*, Pietà and Death of the Virgin; *Juan Núñez* (15th cent.), Pietà, with St. Michael, St. Vincent, and the donor; *Goya*, SS. Justa and Rufina (1817); *Murillo*, St. Dorothea; *Dom. Theotocópuli*, Holy Trinity. Opposite, on the window-wall, is a St. John by *Zurbarán* (comp. p. lxxxi).

Through the *Ante-Sala* we enter the *Sacristía Mayor (open 10.30-12; fee 1 p., incl. adm. to the Sala Capitular and the other closed rooms), a magnificent room in the plateresque style (p. lxii), which was built in 1532 et seq. by *Diego de Riaño* and *Martín Gainza*. It contains three good paintings: a Descent from the Cross (1548; badly restored in 1882) by *Pedro Campaña* (p. lxxvi); and SS. Leander and Isidore by *Murillo* (p. lxxxiv). The rich *Treasury* of the cathedral is also kept here.

Among the chief possessions are a silver *Custodia* (p. lxiv), 10 ft. high, executed by *Juan de Arphe* in 1580-87 and restored by *Juan Segura* in 1668; silver candelabra; a massive silver portable altar; the *Tenebrario* by *Morel* (p. lxiii; 1562), a bronze candelabrum, 26 ft. high, which during Holy Week is erected between the Coro and Capilla Mayor; the *Tablas Alfonsinas*, a reliquary in the form of a triptych (p. lvii), presented to the chapter in 1274 by Alfonso the Learned; numerous other costly crosses, monstrances, reliquaries, paxes, and the like; a series of superb *Vestments*, from the 14th cent. to the present day. The two *Keys* said to have been presented to St. Ferdinand on the capture of Seville are also interesting. The silver key surrendered by the Moors bears the inscription: 'May Allah grant that Islam may rule eternally in this city'. On the iron-gilt key of the Jews, in the Mudejar style, are the words: 'The King of Kings will open, the King of the Earth will enter'. The cabinets are worthy of inspection also (p. lxvii).

The *Cap. del Mariscal* (Pl. 18) contains a fine altar-piece by *Pedro Campaña*, in ten sections, representing the Presentation in the Temple above and the Twelve-year-old Jesus in the Temple below, with the portraits of Marshal Pedro Caballero, the founder, and his family (restored in 1880).

The oval *Sala Capitular, 46 ft. long by 29½ ft. wide, was begun by *Riaño* and *Gainza* in 1530 but not finished till after 1582. The Corinthian pilasters support a Doric entablature; the decoration is in the plateresque style. The beautiful ceiling and the 16 marble medallions from Genoa deserve attention. The marble pavement is generally covered. The pictures include a *Conception by *Murillo*, a St. Ferdinand by *Pacheco*, and the Four Virtues by *Pablo de Céspedes*. Murillo also painted the eight ovals between the windows. — The 14th cent. bronze door of the *Contaduría Mayor* (Pl. 19) is in the Mudejar style.

At the E. end is the *Cap. de la Concepción Grande* (Pl. 20), with the monument of *Card. Cienfuego* (1881). — Adjacent, screened by a lofty reja of 1773, is the —

Capilla Real, a Renaissance structure, 92 ft. long, 49 ft. wide, and 128 ft. high. It was begun by *Martín Gainza* (p. lxii) in 1541 on the site of the old royal burial chapel, was continued by *Hernán Ruiz* (p. 401), and was finished in 1575 by *Juan de Maeda*. The

lofty dome is borne by eight candelabrum-like pilasters; the plastic ornamentation is very rich. To the left and right, within the chapel, are the tombs of *Alfonso the Learned* (d. 1284) and his mother *Beatrice of Swabia*. The apse is separated from the rest of the chapel by a screen. On the high-altar at the back stands the *Virgen de los Reyes*, a figure of the 13th cent., said to have been given by St. Louis of France to St. Ferdinand of Spain. It has removable golden hair, and its shoes are adorned with fleurs de lis and the word 'amor'. On a lower altar, in front, is a silver shrine of 1729, containing the body of *St. Ferdinand*, King of Spain (d. May 31st, 1252). Both altars are usually covered. The body of St. Ferdinand is exhibited to the public on May 14th and 31st, Aug. 22nd, and Nov. 23rd (p. 393), while the troops of the garrison march past and lower their colours.

The steps near the front altar descend to the *Panteón*, containing the coffins of Peter the Cruel (p. 386), María de Padilla (p. 399), the Infantes Fadrique, Alonso, and Pedro, and other members of the royal family. Above the original coffin of St. Ferdinand is placed a small ivory statuette of *La Virgen de las Batallas* (p. lvii), which the royal saint always carried at his saddle-bow. Adjacent are his pendón (pennant), renewed in 1531, and his sword. The latter is carried in the procession of Nov. 23rd (see above).

In the *Sacristy* of the Cap. Real are a Mater Dolorosa by *Murillo* and two Saints (Ignatius and Francis Xavier) by *Pacheco*. — The *Cap. de San Pedro* (Pl. 21) contains nine paintings (Life of St. Peter) by *Zurbarán* (1625; p. lxxxi) and the monument of Archbp. *Diego Deza*, destroyed by the French and restored in 1883.

N. Aisle. In the *Cap. del Pilar* (Pl. 22) is a figure of the Virgen del Pilar by *Pedro Millán* (p. lx). — Beyond the Puerta del Lagarto (p. 402) is the *Cap. de los Evangelistas* (Pl. 23), with an altar-piece in nine sections by the Dutch painter *Ferdinand Sturm* (1555); on the predella below, to the left, are SS. Justa and Rufina with a representation of the old Giralda (p. 401). — Near the Puerta de los Naranjos (p. 402) are the *Altar de la Asunción* (Pl. 25), with an Assumption by *Carlo Maratta*, and the *Altar de la Virgen de Belén* (Pl. 26), with a good painting of the Virgin by *Alonso Cano*. The *Cap. de San Francisco* (Pl. 27), with beautiful windows, has a Glorification of St. Francis by *Herrera el Mozo* (1657) and a painting by *Juan Valdés Leal* (the Virgin presenting the chasuble to St. Ildefonso, p. 138). — In the *Cap. de Santiago* (Pl. 28) are a *St. James by *Juan de las Roelas* (1609), a St. Lawrence by *Valdés Leal*, and the much-damaged tomb of Archbp. *Gonzalo de Mena* (d. 1401). — The *Cap. de Escalas* (Pl. 29) contains the cenotaph of *Bishop Baltasar del Río* (d. and buried at Rome in 1540), a friend of Leo X., a relief of the Day of Pentecost (p. lxi; 1539), and two pictures by *Luca Giordano*. — On the wall of the Capilla del Bautisterio (Pl. 30; best light before noon) hangs **St. Anthony of Padua's Vision of the Holy Child, one of *Murillo's* masterpieces, painted in 1656, and wonderfully fine in colouring (p. lxxxv). The figure of the kneeling saint was cut out of the canvas in Nov., 1874, but it was

recovered at New York the following February and has been skilfully replaced. Here are also two small pictures (Baptism of Christ) by *Murillo* and works by *Pacheco* (Inmaculada), *Zurbarán* (St. Ignatius), and *Roelas* (Sacrifice of Isaac).

The last door on the right admits us to the **Sagrario** (entrance also from the Court of Oranges or direct from the Calle del Gran Capitán), begun in the baroque style by *Miguel Zumárraga* in 1618 and finished by *Lorenzo Fernández de Iglesias* in 1662. It is now used as a parish-church. The building is 112 ft. long and 60 ft. wide, and it is spanned by a single bold vault, 75 ft. high. The retablo by *Pedro Roldán*, brought from the old Franciscan convent (p. 409), includes a large relief of the Descent from the Cross (by Montañés?). — Beneath the Sagrario is the *Burial Vault* of the Archbishops of Seville, with a handsome terracotta altar, in the Della Robbia style, from the Capilla de la Granada (p. 402). — The walls of the *Sacristy*, with their beautiful azulejos, belonged originally to the Moorish mosque.

b. The Central, Eastern, and Northern Parts of the City.

The Plaza de la Constitución (Pl. E, 3), surrounded with handsome balconied houses and having the City Hall on one side of it and the Audiencia on the other, is, along with the Calle de Cánovas del Castillo on the S. and the Calle de las Sierpes (p. 409) on the N., the busiest part of the town. It was in days of yore the frequent scene of tournaments, bull-fights, and other fêtes.

The **Audiencia** (Pl. E, 3), or *Court of Justice*, contains a vestibule with marble columns, a fine patio, and handsomely decorated rooms, but possesses little of interest to the visitor (open 8-12). The executions (*'celebrar las justicias'*) took place by a marble pillar outside.

The ***Casa del Ayuntamiento** (Pl. E, 4) or *Casas Capitulares* (City Hall), a handsome Renaissance edifice, erected about 1526-64 from the designs of *Diego de Riaño* and restored in 1891, occupies the whole of the W. side of the plaza. The other and more modern façade is turned towards the Plaza de San Fernando. The S.E. part of the building is very ornate and justly passes as one of the most charming creations of the plateresque style (p. liii). The modern additions are far inferior.

Interior (adm., see p. 394; main entrance on the E.). The first room contains the small *Municipal Museum*, comprizing some interesting antiquities. The *Sala Capitular* has a marble floor, and the *Sala de Sesiones* has a fine vaulted ceiling, the 36 fields of which each contain the figure in high-relief of a Spanish king. Above are reliefs of St. Ferdinand, the Archbishops Leander and Isidore, the cardinal virtues, and other subjects. In the *Biblioteca Municipal* is preserved the town banner (15th cent.), adorned with a figure of St. Ferdinand on his throne. — The handsome modern staircase and the carved doors also deserve attention.

The Plaza Nueva or de San Fernando (Pl. E, 4), the largest square in Seville, is surrounded by lofty modern buildings and is

sprinkled with orange-trees, date-palms, marble benches, and the booths of the 'Aguadores'. A band often plays here on summer evenings, and the Carnival is celebrated here also.

The cloisters of the Franciscan convent that once stood here contained a Roman toga-statue which passed for that of an old 'Comendador'. This is the statue that plays so striking a rôle in the '*Burlador* (scoffer) *de Sevilla ó el Convidado de piedra*' of *Gabriel Tellez* ('Tirso de Molina'; 1572-1648), and in *Mozart's* well-known opera (1787).

The narrow but extremely animated *Calle de las Sierpes (Pl. D, E, 3, 4) is so named from the 'serpents' on the sign of a mesón or tavern. It contains the best shops, cafés, and clubs of Seville, and it is also the favourite evening-promenade, though carriages are not admitted. — Its prolongation to the N., the Calle de Santa María de Gracia and the Calle del Amor de Dios, leads to the Alameda de Hércules (p. 412), while the Calle Sagasta, the first side-street on the right, leads to the Plaza San Salvador. Other side-streets on the right lead to the Casa de Expósitos (p. 412) and the University (p. 411).

The church of **San Salvador** (Pl. D, E, 3), a baroque building of 1774-92, has a fine dome and a partially Gothic tower of an earlier date. By the first altar to the right is an Ecce Homo by *Murillo* (?); by the second to the right is a fine statue of Christ by *Montañés*. In the court to the N. of the church is a chapel with the *Cristo de los Desamparados* ('the forsaken'), a wonder-working crucifix.

Passing along the narrow Calle Alcuceros, which skirts the tower, we cross the Plaza del Pan and proceed along the Calle Confiterías, then diagonally across the Plaza de la Pescadería, and by the Cuesta del Rosario reach the small Plaza de Plasencia, with the church of **San Isidoro** (Pl. E, 3), containing at the high-altar *'El Transito de San Isidoro' (*i.e.* death of the saint), a celebrated masterpiece by *Roelas*, which Murillo studied carefully (p. lxxviii). — Hence we follow the Calle Almirante Hoyos and the Calle de Aguilas (with several fine patios) to the Plaza de Pilatos.

The ***Casa de Pilatos** (Pl. E, 2; adm., see p. 394), the property of the Duke of Medinaceli, seems to have been begun by Morisco architects for *Pedro Enríquez de Ribera* at the beginning of the 16th cent. and was completed under his descendants, *Fadrique Enríquez de Ribera*, *Marqués de Tarifa* (d. 1535), and *Per Afán de Ribera* (d. 1571), Viceroy of Naples. The Marqués de Tarifa had made a journey to Jerusalem (p. lii), and this gave rise to the popular name of the house, the people believing it to be an imitation of the house of Pilate. *Don Fernando Enríquez de Ribera*, the third Duke of Alcalá, established a library and added to the collection of antiquities which his father had brought from Naples. He also made his house the social centre of Seville, and numbered men like the painters Céspedes and Herrera the Elder, and the poets Góngora, Rioja, and Cervantes among his guests. In 1843 the palace was much damaged by the bombardment of Espartero's troops. — The style of the architecture, called by Rafael Contreras '*el baroco del árabe*',

shows a curious and yet harmonious combination of Moorish, Gothic, and Renaissance elements (p. l).

We enter by a marble portal, to the left beside the Prætorium. The fine *Patio*, with an arcade supported by columns and a fountain, contains pieces of ancient sculpture, some of which are interesting. Of the four statues in the corners two are excellent reproductions of an *Athena* of the Phidian period. Within the arcade, above, are a number of busts, the best of which is the *Head of an Athlete* of the school of Myron; many of the busts are modern (notably those inscribed 'Vitellius'). — To the right of the patio is the so-called *Prætorium* of Pilate, with the Apostles' Creed on the doors. At the back of the court are a *Vestibule*, with superb azulejos, and the *Chapel*, a charming room with Gotho-Moresque decoration and a reproduction of the column at which Christ was scourged (the gift of Pope Pius V.). To the left of the vestibule is a *Gabinete Particular*, with azulejos, an ornate artesonado ceiling, and a view of the garden. — A magnificent staircase, roofed by a much-admired dome, ascends to the *Upper Floor*, the rooms of which are seldom shown.

From the Plaza de Pilatos the Calle de Caballerizas (No. 2 has a fine patio), which passes the church of *San Ildefonso* (p. lxxi), and its prolongation, the narrow Calle Descalzos, lead to the N.W. to the attractive Plaza de Argüelles (Pl. D, 2, 3). Here stands the church of **San Pedro,** a Gothic structure of the 14th cent., with a tasteful campanile. By the W. wall is an altar with paintings by *Pedro Campaña* and in the closed chapel to the left of the right aisle a picture by *Roelas* (p. lxxviii; St. Peter freed by the angel). A marble tablet recalls the fact that Velázquez was baptised here on June 10th, 1599. The fine wooden ceiling should be noticed.

Streets running to the N. and N.E. from San Pedro lead us to the church of San Marcos and the Convento de Santa Paula. On the way, in one of the side-streets, the Calle de las Dueñas (Pl. C, 2, 3), No. 5 is the so-called **Casa del Duque de Alba**, a palace in the Mudejar style (comp. p. l), begun by the Pinedas and completed by the Riberas (p. 409) after 1483. The patio planted with palms and the elegant staircase richly adorned with azulejos are worthy of note. Visitors are not admitted to the interior.

The church of **San Marcos** (Pl. C, 2), a Gothic structure erected in the 14th cent. to replace a mosque, has a handsome portal in the Mudejar style and a fine wooden ceiling. The tower, the old minaret (spoiled by later additions), was ascended by Cervantes, to look round for his beloved Isabella.

The **Convento de Santa Paula** (Pl. C, 2), a Hieronymite nunnery established in 1475, entered through a garden from the Calle de Santa Paula, also deserves a visit. In the fore-court is a magnificent Gothic *Portal*, bearing the yoke, quiver, and motto ('tanto monta') of the 'Catholic Kings' (pp. 144, 208). It is charmingly adorned with reliefs of saints by *Pedro Millán* (p. lx) and terracotta ornamentation by *Francesco Niculoso* of Pisa. The *Church* has fine vaulting, and its walls are lined inside with azulejos, which are among the best of the 16th century. The statues of St. John the Evangelist and John the Baptist, at the two altars, are by *Al. Cano* (p. lxviii).

We return to the Plaza de Argüelles and proceed thence to the W., through the short Calle de Imagen, to the spacious *Mercado* (Pl. D, 3), formerly named the Plaza de la Encarnación. Crossing to the opposite corner of the market we enter the Calle de la Universidad.

The **University** (Pl. D, 3) originated in a school founded by Alfonso the Learned in 1256. In 1502 the archdeacon *Maese Rodrigo de Santaella* persuaded the 'Catholic Kings' to raise the school to the rank of a university, and in 1505 it was recognized as such by Pope Julius II. (Colegio del Maese Rodrigo, p. 417). It has faculties of philosophy, law, and natural history, and (since 1868) a school of medicine (comp. p. 436). There are 43 professors and 1400 students. The former Jesuit college, built by Herrera, which the university now occupies, was handed over by Charles III. in 1771 (medical school in the former convent of Madre de Dios, Pl. E, 2). We pass through the vestibule into the large patio, with white marble columns and a bronze statue (1900) of Maese Rodrigo. In the *Sala de Actos* are half-length portraits of S. Francis Borgia and Ignatius Loyola by *Alonso Cano*, a St. Dominic by *Zurbarán*, a St. Jerome in the style of *Quinten Matsys*, and a large Holy Family with numerous saints ascribed to *Rubens*. The *University Library* (adm., see p. 394) possesses 82,000 vols. and 796 MSS.

The University Church (entered from the quadrangle; gratuity $^1/_2$-1 p.), built in the Renaissance style for the Jesuits by *Bartolomé Bustamante* (?) in 1565-79, contains a large number of works of art. At the high-altar: below, *Roelas*, Adoration of the Magi, Presentation in the Temple (p. lxxviii); *Juan de Varela*, Adoration of the Shepherds; *Montañés*, Statues of SS. Francis Borgia (left) and Ignatius Loyola (right; p. lxviii); on the tabernacle, *Roelas*, Holy Child; above, *Pacheco*, Annunciation; *Alonso Cano*, SS. John the Evangelist and John the Baptist; *Montañés* (?), Statues of SS. Peter and Paul. To the left of the high-altar is the brass of Francisco Duarte de Mendicoa (d. 1554) and his wife Catalina de Alcocer. The left transept contains an altar-piece by *Pacheco*, and the mural monument of Lorenzo Suárez de Figueroa (d. 1409). In the right transept is the mural monument of the savant Benito Arías Montano (1527-98). In the nave are the mural monuments of Pedro Enríquez de Ribera (d. 1492; left), by *Antonio de Aprile*, and of his wife Catalina de Ribera (right), by *Pace Gazini* of Genoa (p. lxi), two large Renaissance works in marble. On the floor between them is the brass of Per Afán de Ribera (p. 409).

The Calle de la Universidad ends on the W. at the Calle de la Cuna, officially called the *Calle de Federico de Castro*. Nos. 3 and 5 (both to the left) in this street have fine patios. The first is the *Palace of the Marqués de Montilla*, a descendant of *Lorenzo Poro* or *Laurence Poore*, a Scotsman who was the first to ascend the Giralda after the surrender of Seville. A little farther on, also to the left

(No. 13), lies the *Casa Provincial de Expósitos* (Pl. D, 3), or *Foundling Hospital*, founded in 1558 and popularly known as *La Cuna* ('the cradle'; comp. p. 105).

In the N. part of the town there are a few other churches of interest. **San Julián** (Pl. B, 1, 2) has an altar by *Alejo Fernández* (p. 401), a large St. Christopher by *Juan Sánchez de Castro* (p. lxxiv), and a Madonna by *Montañés*. — The richly ornamented Gothic portal of **Santa Marina** (Pl. B, 2) exhibits the earliest Christian sculptures in Seville. The tower and two chapels in the interior are relics of an old mosque. — The church of **Omnium Sanctorum** (Pl. B, 3), built by Peter the Cruel, has a Moorish tower. — *La Feria*, the street passing the W. side of this church, is the scene of a busy rag-fair on Thursday ('La Feria del Jueves'), especially towards its S. end.

Near the two former N. gates, the *Puerta Macarena* (Pl. A, 2; modernized in 1723; tramway, see p. 390) and the *Puerta de Córdoba* (Pl. B, 1), are preserved two fragments of the ancient **City Wall**, with towers and a low breast-work *(barbacana)* on the outside. The city-walls of Seville had once a circumference of upwards of 10 M., were pierced by 12 gates, and were strengthened by 166 towers.

The large **Hospital Civil** (Pl. A, 2), popularly known as the *Hospital de las Cinco Llagas* ('of the five wounds of Christ') or *de la Sangre*, was founded in 1500 by *Fadrique Enríquez de Ribera* (p. 409) and was transferred in 1559 to the present building, erected by *Martín Gainza* and *Hernán Ruiz*. It was considerably extended in 1842. The CHURCH (p. lxiii), with the arms of the Riberas and a relief of Caritas ascribed to *Pietro Torrigiani* (?), contains eight pictures of female saints by *Zurbarán*, an Italian Madonna of the 16th cent., and two pictures by *Roelas* (Apotheosis of St. Hermengild and Descent of the Holy Ghost). — Farther to the N. are the large *Cementerio de San Fernando*, with a monument to the Spanish soldiers of the war against Morocco (1859-60) who died in Seville, and the former convent of *San Jerónimo*, with the *English Protestant Cemetery* and a glass-factory.

c. The Western, South-Western, and South-Eastern Parts of the City.

From the N. end of the Calle de las Sierpes (p. 409) the Calle de Campana leads to the PLAZA DEL DUQUE DE LA VICTORIA (Pl. D, 4; p. 85), which is planted with orange-trees. In the middle of the plaza rises a *Bronze Statue of Velázquez*, by Susillo (1892). In the house of the *Tellos* (No. 5) is said to have lived *Sancho Ortiz de la Roela*, the hero of Lope da Vega's tragedy 'La Estrella de Sevilla'. On the S. side once stood the large palace of the *Dukes of Medina Sidonia*. The former house of the *Solices* (No. 7) was the home of Calderón's 'Médico de su Honra'. No. 11, formerly the *Palacio del Marqués de Palomares*, now a house of business, has fine patios and staircases. The plaza itself was the scene of many tournaments and public festivals, as well as of bloody frays between the hostile families of Medina Sidonia and Ponce de León.

The *Calle del Amor de Dios*, forming a prolongation of the Calle de las Sierpes, and the *Calle de Trajano*, the parallel street to the W., beginning at the Plaza del Duque de la Victoria, end to the N. in the shady **Alameda de Hércules** (Pl. B, 3). At the S. end of this promenade are two tall Roman *Granite Columns* (comp. p. 401), placed here in 1574 and bearing statues of Hercules and Julius Cæsar.

The *Monuments* at the N. end are modern and devoid of interest. The so-called 'Veladas' (p. 393) are celebrated in this alameda.

In the CALLE DE SANTA CLARA (No. 32), to the W. of the Alameda, lies the nunnery of **Santa Clara** (Pl. B, 4), founded by St. Ferdinand and modernized in the 16-17th centuries. It contains numerous sculptures by *Martínez Montañés* (p. lxvii) and a fine artesonado ceiling. From the staircase behind the retablo we obtain a view of the convent garden (no adm.) and of the *Torre de Don Fadrique*, a late-Romanesque (1252) structure, which formerly belonged to the palace of Fadrique, brother of Alfonso X.

The large gate at the N. end of this street belongs to the nunnery of **San Clemente el Real** (Pl. A, 4), also founded by St. Ferdinand and largely rebuilt in 1770-71. It rose over the ruins of the *Vib-Ragel (Bîb ar-Radjul?)*, the former residence of the Beni 'Abbâd (p. 396). The church, with its beautiful artesonado ceiling and azulejos of 1588, contains statues of SS. Bernard and Benedict ascribed to *Montañés* (at the high-altar), a statue of John the Baptist ascribed to *Gaspar Núñez Delgado*, and the unpretending mural monument of Maria of Portugal, wife of Alfonso XI.

Opposite the S. end of the Calle de Santa Clara lies the church of **San Lorenzo** (Pl. B, C, 4), containing several good works of art. Among these are a Holy Family by *Pedro Villegas Marmolejo* (1520-97), who is buried here; a statue of St. Lawrence and four reliefs by *Montañés* (1639; at the high-altar); and a figure of Our Lord, known as Nuestro Señor del Gran Poder, by the same. On the altar to the left of the choir is an old mural painting of Nuestra Señora de Rocamador (p. lxxi). Good azulejos on the walls. — From the Plaza de San Lorenzo the Calle de Capuchinas runs to the S. to the pretty PLAZA DE GAVIDIA (Pl. C, 4), with its *Statue of Luis Daoiz* (p. 95) by Susillo (1889).

As a starting-point for our walk through the S.W. quarters of the town we may select the small PLAZA DEL PACÍFICO (Pl. D, 4), with its orange-trees. — We follow the Calle de San Pablo as far as the church of *Santa Magdalena* and then turn to the right into the Calle de Bailén. From this in turn we again diverge to the right and follow the Calle de Miguel de Carvajal to the PLAZA DEL MUSEO (Pl. D, 5; officially the Plaza del Conde de Casa Galinda), in the middle of which stands a *Bronze Statue of Murillo* by Sabino Medina (1864). Tramway, see p. 390 (No. 2). — On the N. side of this plaza, at the corner of the Calle de San Vicente, lies the *English Church* (see p. 391).

The ***Museo Provincial** (Pl. D, 5; 'Museo de Pinturas') occupies the old *Convento de la Merced*. It includes the *Academia de Bellas Artes* (established 1849), the *Museo Arqueológico* (established 1867),

and the *Picture Gallery*. Adm., see p. 394. Catalogues (1 p.) of the paintings and the Roman inscriptions.

The museum originated in the storm that raged over the convents in 1835, when *Dean Manuel López Cepero* contrived to collect the best conventual paintings under the protection of the cathedral chapter. The archæological treasures were almost all dug up at Itálica (p. 420). The picture-gallery contains only about 200 paintings and 10 sculptures. The paintings, however, include 23 by Murillo, most of which came from the former *Capuchin Convent* (Pl. A, B, 1), for which the master painted (after 1670) a series of scenes from the legend of St. Francis of Assisi and from the history of the Franciscan order (p. lxxxv).

Through a small patio, in which is a monument to Velázquez, we enter the North Cloisters, containing the archæological collection (descriptive labels). This includes fragments of Roman columns, capitals, tombstones, well-heads, and amphoræ. In the N. walk: to the left, 95. Statue of Trajan; 100. Torso of Artemis; to the right, Late-Roman colossal bust (Trajan?); 163. Good portrait-bust of a Roman of the Republic; 172. Small female head; inscriptions from Itálica (p. 420); azulejos; Arabic inscriptions, etc. — From the front wing of the cloisters, in which are four pictures by *Juan de Castillo*, Murillo's teacher (Annunciation, Adoration of the Magi, Adoration of the Shepherds, Visitation), we pass to the right into the *Room of the Comisión de Monumentos Históricos y Artísticos*, with a fine wooden ceiling and a few portraits of artists. In front of us is an azulejos portal, through which we enter the —

Principal Room of the picture gallery, occupying the old convent-church.

The most important paintings in the collection, the celebrated **Murillos,** are all in the nave of the church. S. (entrance) wall: St. Anthony of Padua with the Holy Child; *Conception; St. Felix of Cantalicio with the Holy Child; SS. Justa and Rufina with the Giralda (p. 401); *Annunciation; SS. Leander and Bonaventura, with beautifully arranged drapery; Virgin and Child, one of his best-known works, called the *Virgen de la Servilleta*, because the master is said to have painted it on a napkin for the cook of the Capuchin monastery; the colours are so thinly laid on as hardly to conceal the texture of the linen. On the same wall are: *Roelas*, St. Anna and the Virgin; *Franc. Pacheco*, Conception; *Pablo de Céspedes*, Last Supper. — End Wall: in the middle, *Roelas*, *Martyrdom of St. Andrew (p. lxxviii); beside it, *Herrera the Elder*, St. Basil with Christ and the Apostles, St. Hermengild. — The N. Wall is entirely devoted to *Murillo:* Pietà; St. Peter Nolasco kneeling before the Virgin; St. Augustine and the Trinity; Conception; *St. Felix of Cantalicio holding the Holy Child in his arms. — **St. Thomas of Villanueva distributing alms. In this work, which Murillo himself termed *par excellence* 'mi cuadro', the contrast between the ecstatic

form of the saint and the common-place realism of the beggars is very finely indicated. — *Conception (large; from the destroyed church of San Francisco, p. lxxxvi); *Adoration of the Shepherds; *The crucified Saviour embracing St. Francis; St. Anthony with the Holy Child; St. Augustine on his knees before the Virgin and Child; John the Baptist; St. Joseph and the Infant Jesus; Virgin and Child.

In the transepts and choir are pictures by *Zurbarán*, including: in the left transept, La Virgen de las Cuevas, with Carthusian monks (p. 419); in the choir, Crucifixion; San Punzón; *Apotheosis of St. Thomas Aquinas (at the top, Christ, the Madonna, St. Paul, and St. Dominic; towards the middle, on clouds, St. Thomas and the four Latin Church Fathers; below, Charles V. and Archbp. Deza; the head behind the emperor is believed to be a portrait of Zurbarán); St. Louis Beltram; God the Father; in the right transept, Holy Child making a crown of thorns; St. Hugo with Carthusian monks (*el Milagro del Santo Voto;* comp. p. lxxxi); St. Bruno before the Pope; Christ crowning St. Joseph. Here are some sculptures also: *Pietro Torrigiani*, *Painted terracottas of the Virgin and Child and of the Repentant St. Jerome (with a crucifix in his left hand and in his right a stone, with which he beats his breast; comp. p. lxiii); *Montañés*, Wooden figures of the Virgin and Child, John the Baptist, and *St. Dominic (comp. p. lxviii); *Solis*, Statues of the four cardinal virtues. — In the dark rooms adjoining: to the N., *Dutch School*, Pietà; *M. de Vos*, Last Judgment (1570); to the S., sculptures. — We return to the entrance and by the S. cloisters reach a Room containing pictures by *Valdés Leal* (p. lxxxii). End wall on the left: Temptation and Scourging of St. Jerome; entrance-wall: St. John and the Holy Women on the way to Mt. Calvary; end wall on the right: Conception and Assumption of the Virgin. — In the adjoining room are pictures by *Pacheco* (p. lxxvi).

The staircase between the two cloisters ascends to the Upper Floor, where, on the left, is a room with modern pictures: on the left, *Alcázar Tejedor*, The First Mass (1887); main wall, *M. Ramírez*, Execution of Alvaro de Luna (p. 40); *Virgilio Mattoni*, Death of St. Ferdinand.

By following the Calle de Alfonso Doce (Pl. D, 5; fine patio at No. 17; tramway, see p. 390) towards the W. from the Plaza del Museo, we soon reach the site of the *Puerta Real*, the *Goles Gate* of the Moors, by which St. Ferdinand entered the city. Beyond it is the Rábida Promenade (Pl. D, E, 5; officially called the Calle del Marqués de Paradas), in which lies the *Estación de Córdoba* (p. 389). The Guadalquivir is here crossed by a railway bridge (p. 423), the *Puente Alfonso Doce*, and, on the other side of the station, by the municipal aqueduct (*Conducción de Aguas;* Pl. D, 6), which is open to pedestrians.

We follow the Rábida Promenade towards the S.E. and turn to

the right into the Calle de los Reyes Católicos (tramway, see p. 391, No. 5), and passing the bridge leading to Triana (p. 419) reach the Paseo de Cristóbal Colón (Pl. E, F, 4, 5), with the harbour, to which it owed its former name of *Marina.* — To the left rises the large *Prison (Cárcel;* Pl. E, 5), with its azulejos and grated windows, which often figures in the picaresque tales and dramas of Spain. Farther on is the huge *Plaza de Toros* (Pl. F, 4, 5; p. 392), and still farther on is the Plaza de Atarazanas (Pl. F, 4), occupying the site of the Moorish wharf (p. 385). It is adjoined by the Hospital de la Caridad, the *Maestranza* or *Artillery Arsenal*, and the *Aduana* (custom-house).

The **Hospital de la Caridad** (Pl. F, 4) was built in 1661-64 after plans by *Bern. Sim. de Pineda* at the cost of *Miguel de Mañara* (1620-79), a knight of the Calatrava Order, who atoned for his dissipated youth by entering the religious fraternity known as the 'Hermandad de la Caridad'. The *Church*, an insignificant baroque edifice, occupies the site of a church of St. George, which belonged to the fraternity. The façade is adorned with five azulejos mosaics from designs ascribed to Murillo. Glazed frames in the *Sala del Cabildo* contain Mañara's and Murillo's autograph-requests to be admitted to the Brotherhood, the sword and death-mask of the former (d. 1679), and portraits of the *Hermanos Mayores* ('Elder Brethren'). — The two handsome *Patios* contain marble statues of *Misericordia* and *Caritas*. In the garden is a statue of the founder of the hospital, M. de Meñara, the last work of the Sevillian sculptor A. Susillo.

The church, which is entered from the door of the hospital in the Plaza de Atarazanas (comp. p. 394), contains six celebrated *Pictures by Murillo (p. lxxxv), painted in 1660-74. On the side-wall to the left is the *Cuadro de las Aguas*, known as *La Sed* ('Thirst'). Below this is the *Infant Saviour (el Niño Dios)*. Farther on are the *Annunciation* and *San Juan de Dios* bearing a sick man into the hospital. On the right side hang the large picture of *Christ feeding the Five Thousand*, known as *Pan y Peces* ('Loaves and Fishes'), and, below, the *Young John the Baptist* and the Holy Child, 'the delight of all mothers'. The two large works are hung high and very properly, as their sketchy and broad treatment is calculated for being seen from a distance. The composition of the 'Thirst' is masterly and shows that Murillo in this respect also is on the highest level of his art; Moses stands beside the rock, from which the water gushes, while the parched crowd hastens eagerly to partake. In the 'Loaves and Fishes'. Christ appears on the left, at the end of a gorge, the shadows of which envelope the Apostles; the multitude occupies the foreground. The landscape is treated with much more respect than is the wont of Sevillian masters. — The high-altar has a relief of the Deposition in the Tomb, by *Pedro Roldán*. Beneath the altar repose the remains of Mañara, although he himself had selected a grave in the vestibule 'among the poor'; while in the epitaph he names himself 'the worst man that ever lived.'

To the left and right of the W. entrance to the church are two singular paintings by *Juan Valdés Leal* (1630-91) of Cordova: Raising of the Cross; Triumph of Death (the dead bodies of a Bishop and a Knight of Calatrava, with the inscription '*Finis gloria mundi*'). These pictures are painted with the most repulsive realism, but at the same time with astonishing brilliancy of colouring. In looking at them, Murillo is reported to have said 'Leal, you make me hold my nose'.

On the bank of the Guadalquivir, at the S. corner of the Plaza de Atarazanas, rises the **Torre del Oro** (Pl. G, 4), originally one of the towers of the Moorish Alcázar (p. 397) and afterwards used by Peter the Cruel as a treasure-house and prison. It is now the *Capitanía del Puerto*. The dodecagonal and embattled lower section was erected in 1220 by *Sîd Abu'l-'Alâ*, governor under the Almohades. The upper section dates from the Christian period, and the balconied windows were not inserted till 1760. The Moors named it *Burj ad-Dhahab*, or golden tower, from the colour of its azulejos. — Most of the sea-going vessels anchor off the Torre del Oro.

To the S.E. lies the Paseo de Cristina (Pl. G, 3, 4), a promenade laid out in 1830 by *José Manuel Arjona* and much frequented on cool summer-evenings. In the gardens on the E. side of the Paseo de Santelmo stands the *Teatro de Eslava* (p. 391). — The entrance to the town at this point is called the *Puerta de Jerez* (Pl. G, 3), but the gate itself has been taken down. Here the tramways bound for the Plaza del Triunfo (p. 397) turn to the left into the Calle del Maese Rodrigo. The *Seminario Conciliar* (*Seminary for Priests;* Pl. F, G, 3), formerly the *Colegio del Maese Rodrigo*, was the seat of the university until 1771. Since then it has been entirely altered, only the late-Gothic chapel being preserved; the latter contains an admirable retablo (p. lxxiv).

The **Palacio de Santelmo** (St. Elmo; Pl. G, 3), originally erected by *Antonio Rodríguez* in 1734 as a naval academy, has a lofty baroque portal on the N.W. In 1897 it was bequeathed to the archbishopric of Seville by its last owner, the widow of the Duc de Montpensier. It is now a seminary for priests *(Seminario General y Pontificio de San Isidoro y San Francisco Xavier)*, with faculties of theology, canon law, and philosophy. The modern statues adorning the palace are by *Susillo* (d. 1897).

The ***Parque María Luisa** (Pl. H, 2, 3; tramway, p. 391, No. 6), formerly part of the Santelmo Gardens, was presented to the city in 1893 by the Duc de Montpensier's widow. It forms one of the most popular public resorts, especially in spring. Its roses, camellias, and oranges make a splendid show. — The ***Paseo de las Delicias** (Pl. H, 3), beginning at the *Fuente de Abanico* ('fan fountain'), descends along the river to the S.W. of the park. This promenade, which is always frequented on fine afternoons by numerous carriages and pedestrians, ends to the S.E. in a 'rondel', with the *Villa Eugenia* and the *Monte Carlo Restaurant;* a little farther on is the *La Victoria Restaurant.* At the terminus of the tramway is the *Eritaña Restaurant* (good; much frequented on Sun. and holidays), with a pleasant garden. The corso extends to a second rondel. A few minutes farther on, beyond the Guadaira stream, is the simple *Venta de Guadaira.* — On the Guadalquivir are the *Hipódromo* (p. 392) and the *Tiro de Pichones* (for pigeon-shooting).

The **Fábrica de Tabacos** (Pl. G, 3; main entrance in the Calle

de San Fernando) is an immense, two-storied baroque building, erected by *Wandemburg* in 1757. It encloses several courts and its sides are respectively 200 yds. and 160 yds. long, so that it covers more ground than the Cathedral and the Court of Oranges. On the portal are busts of Columbus and Fernando Cortés and several reliefs; at the top is a figure of Fame. About 5000 *Cigarreras* are employed here; a skilful worker can easily finish 8-10 *atados*, or bundles of 50 cigars daily. On their way to and from the factory, the 'cigarreras' are usually attired in highly starched cotton gowns and wear flowers in their hair. Machinery to supersede hand-labour is, however, about to be introduced. — Adjoining the factory on the W. are *Artillery Barracks.*

The large *Prado de San Sebastián* (Pl. G, H, 1, 2) is the scene of the Feria (p. 393). The iron Pasarela, at the end of the Paseo del Pino, then enables pedestrians to pass over the rows of carriages. On the N. E. side of the Prado is the *Estación de Cádiz* (p. 389). Farther on we come to the busy suburb of *Barrio de San Bernardo*, in which is a *Fundición de Artillería* (Pl. F, 1), or cannon-foundry. The church of *San Bernardo* (Pl. G, 1) contains a Last Judgment by Herrera the Elder (p. lxxviii).

The *Paseo de Catalina de Rivera* (Pl. G, F, 2; large cavalry-barracks on the right) and its prolongation, the *Paseos de la Industria* (Pl. E, 1) and *de Recaredo* (Pl. D, 1), both following the line of the old city-wall, are uninteresting. Tramway, see p. 390.

The church of the old Augustine monastery, now a *Presidio* or *Penitentiary* (Pl. E, 1), contains tombs of the Ponce de León family (p. 431). — The Calle de Oriente (Pl. E, 1; tramway, p. 391, No. 4) diverges here and leads to the *Cruz del Campo*, a 'humilladero' or chapel in the form of a small Gothic temple, erected in 1482 as the terminus of a pilgrims' path with the Stations of the Cross, beginning at the Casa de Pilatos (p. 409). Here, too, are seen the long **Caños de Carmona**, the ancient Roman aqueduct, enlarged by the Almohades in 1172. Like the new conduit, constructed by an English company in 1885, this aqueduct supplies Seville with water from a brook near Alcalá de Guadaira (p. 420).

If we turn towards the town at the Cavalry Barracks, we at once enter the *Judería*, or former Jews' quarter, one of the oldest parts of Seville. The church of Santa María la Blanca (Pl. E, F, 2) was a synagogue down to 1391 and was rebuilt in the 17th cent. in the baroque style. Its altar-piece is a Pietà by *Luis de Vargas.* The left aisle contains a much darkened Last Supper by *Murillo*, and the right aisle has a small Ecce Homo by *Morales.* — In this quarter, at No. 7 Plaza de Alfaro (Pl. F, 2), is **Murillo's House** (now the property of Don Manuel López Cepero), where the great painter died on April 3rd, 1682. His room is still shown; and the house also contains some paintings by *Murillo*, *Morales*, *Ribera*, *Zurbarán*, and other masters. The frescoes in the garden are probably by *Vergara.* Murillo's grave was in the adjacent church of *Santa Cruz*, which has been torn down; the site is marked by a small monument.

d. The Right Bank of the Guadalquivir.

The *Puente de Isabel Segunda* (Pl. F, 5), an iron bridge constructed in 1845-52, and affording a pretty view of Seville, leads to the suburb of **Triana**, which is inhabited almost exclusively by the lower classes. Adjoining the bridge is the *Mercado* (Pl. F, 6). The Calle de San Jacinto, with the same axis as the bridge, intersects the suburb (tramway, see p. 391). — In the church of SANTA ANA (Pl. F, G, 5), a building erected by Alfonso the Learned in the Mudejar style, the retablo of the high-altar includes 15 paintings by *Pedro Campaña* (1548) and a statue and reliefs by *Pedro Delgado*. In the aisles are other paintings by *Campaña* and *Alejo Fernández* (p. lxxiii); to the latter is due the charming Virgen de la Rosa on the trascoro. Between the Capilla de Santa Bárbara and the Cap. de Angustias is a fine tomb by *Francesco Niculoso* (p. 410).

Triana has from time immemorial been the potters' suburb of Seville. According to the legend SS. Justa and Rufina, who were martyred on account of their refusal to sacrifice to the Punic Venus, kept a small potter's shop here. The best azulejos in Seville were made at Triana. The industry has recently been revived by several factories, the best known of which are those of *Viuda de Gómez*, Calle San Jorge 29, and *Y. Mensaque & Co.*, Calle San Jacinto 93. Majolica vases and plates with metallic lustre are now the chief products.

In the **Cartuja** (Pl. B, 6), a secularized Carthusian convent dating from 1401, the English firm of *Pickman & Son* have carried on a 'Fábrica de Productos Cerámicos' since 1839, which provides the whole of Spain with common earthenware (agent in Seville, Calle de Madrid 4). The convent-church of *Nuestra Señora de las Cuevas* has a Mudejar portal. The interior contains some remains of the baroque sillería (p. 437) and a Visigothic inscription relating to the death of St. Hermengild (p. 396), found at Alcalá de Guadaira. On the wall of the church are marked the heights of some of the avenidas (comp. p. 322).

From 1509 till 1540 the remains of *Christopher Columbus* reposed in this church, whither they had been brought from Valladolid (comp. p. 41). In accordance with the last wish of the great discoverer, however, they were then removed to Santo Domingo in Haiti. After the French acquired that part of the island, the body was transferred in 1796 to the cathedral of Havana, whence it was finally brought to Seville at the end of 1898 (comp. p. 405).

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e. Excursions from Seville.

1. To ITÁLICA ($4^1/_2$-5 M.; carr. 8-10 p., with two horses 15 p., bargaining necessary). From the suburb of *Triana* we follow the Aracena road, leaving the Cartuja to our right. The road, generally very dusty, runs towards the N.W.

$3^3/_4$ M. **Santiponce** is a poverty-stricken village containing the secularized convent of SAN ISIDORO DEL CAMPO, founded in 1298 for

the Cistercians by *Alonso Pérez de Guzmán* (*'El Bueno'*; p. 446) and handed over to the Hieronymite Friars in 1434, and now partly converted into a factory.

The Church contains a fine *Retablo by *Montañés*, with statues of SS. Jerome and Isidore and numerous reliefs. Among the tombs are those of Guzmán el Bueno and his wife Doña María Alfonso Coronel, with praying figures by *Montañés* (p. lxvii). Also the tomb of Doña Urraca Osorio, mother of Juan de Albar de Guzmán, who was burned by order of Peter the Cruel; at her feet rests her devoted waiting-woman Leonora Dábalo, who threw herself into the flames that were consuming her mistress. — The cloisters have been almost entirely destroyed.

At a venta, at (3/4 M.) the end of the village, the road to the ruins of Itálica *(los Campos de Talca)* diverges to the left.

Itálica lies at the foot of a low range of hills, near the *Cala*, a tributary of the Guadalquivir. Scipio Africanus founded the town about 205 B.C., as a refuge for his veterans. It seems at first to have been a dependency of Hispalis, but in the reign of Augustus it became an independent municipium, while Hadrian made it a colonia directly subject to Rome. It was the birthplace of three Roman emperors (Trajan, Hadrian, and Theodosius). Numerous inscriptions (p. 414) prove that it was a position of great military importance, especially in the 2nd and 3rd Christian centuries. In the middle ages the ruins served as a quarry for Seville.

The road leads direct to the Roman *Amphitheatre* (fee to the keeper 1/2-1 p.), which is 95 yds. long and 67 yds. wide. The upper part of this structure is very dilapidated, but the corridors, about twenty rows of seats, the dens for the wild beasts, and other features can still be made out. The forum and several large public and private buildings have also been exhumed, but their outlines can now scarcely be traced. The hill a little to the N. of the amphitheatre commands an extensive view of the fertile campiña, La Algaba and the Sierra Morena (N.E.), the high-lying Carmona (E.), and Seville, backed by the Sierra de Morón (S.E.). — A little to the W. lies the *Casa de los Baños*, with reservoirs supplied by the Aqueduct of Tejada (25 M. long), which is perhaps built upon Roman foundations.

For the railway-stations of *Camas* and *Olivares* (about 9 1/2 M. from Santiponce), see p. 423.

2. From Seville to Carmona, 26 1/2 M., railway in 2 hrs. (two trains daily; fares 4 p. 75, 3 p. 15, 1 p. 90 c.; return 6 p. 60, 4 p. 80, 2 p. 95 c.). The trains start from the *Estación de Cádiz*.

9 1/2 M. **Alcalá de Guadaira** (*Fondo de Juan Troncoso*, unpretending), the only intermediate station of any importance, is a town of 8000 inhab., in a fertile plain on the right bank of the *Guadaira*. It possesses about 200 mills, which supply Seville almost entirely with its flour. The decayed *Moorish Castle*, taken by St. Ferdinand on Sept. 28th, 1246, contains subterranean grain-magazines (*mazmorras*; p. 299) and several cisterns *(aljibes)*. The

Torre Mocha was added at a later date. The small church of *San Miguel* was originally a mosque. The churches of *San Sebastián* and *Santiago* contain paintings by Pacheco. The altar of the church of the *Convento de las Monjas* has six reliefs by Montañés.

26½ M. *Carmona*, junction for the branch-line (p. 389) to Guadajoz. — The station is 1½ M. below the town (omn. ½ p.), which is entered by a massive Moorish gateway. — **Carmona** (*Fonda de Vega*, unpretending; 17,200 inhab.), the Roman *Carmo* and the *Karmuna* of the Moors, was captured by the Spaniards in 1247. It stands on a ridge rising high over the fertile vega to the E., watered by the *Corbones*, and the valley of the Guadalquivir on the N.W. The church of *San Pedro* has a tower resembling the Giralda (p. 400). Adjoining the Moorish patio of the church of *Santa María* is a small *Museo Arqueológico*, including gigantic fossil oysters and other prehistoric objects, and Roman and Moorish antiquities (catalogue 50 c.). Among the Roman remains are several fine portrait-heads and mosaics from the necropolis (see below). The loftily situated *Alcázar* has a Moorish portal. The towers command a view of the whole plain of Andalusia, extending on the N. to the Sierra Morena, on the S. to the Serranía de Ronda (p. 439). On the road to Cordova there is an interesting *Renaissance Gate*, the lower part of which dates from the old Roman days.

To the W. of the town lies the Roman Necropolis, discovered in 1881 and explored mainly through the exertions of *Mr. George Bonsor*, an English painter (tickets of admission, 1 p. each, obtained at Calle de San Pedro 47, below the Moorish gate). The tombs are arranged in groups over the hillside. The sepulchral chambers are excavated in the rock and reached by vertical shafts. A few of the tombs have large vestibules, with triclinia for the funereal banquets. The finest is the *Triclinio del Elefante*, named after a stone elephant (a symbol of long life?) at the entrance.

3. By Steamer on the Guadalquivir to Sanlúcar. A steamer of *Messrs. Camacho & Co.* (Calle de los Reyes Católicos 25) plies daily from the Triana Bridge to (ca. 1¼ hr.) Coria and (5-6 hrs.) Sanlúcar. Tickets are issued on board.

To the left of the steamer-course lie the *Delicias* (p. 417) and the *Race Course*, to the right is the suburb of *Triana*. The first halting-place is **San Juan de Aznalfarache**, the Moorish *Hisn al-Faraj*, with a high-lying convent-church. The village (1½ M. from Seville) is a favourite resort of the Sevillians and may be reached on foot, along the river-bank, in ¾ hr., or by railway, viâ *Camas* (p. 423), in 40 min. To the right is a hilly district; to the left, farther on, stretches the interminable level of the *Marismas* or salt-marshes (p. 426). In the distance, to the left, are seen Dos Hermanas (p. 426) and Utrera (p. 426). On the right bank, amid orange-groves, lie (3¾ M.) **Gelves** and (6¾ M.) **Coria** (4900 inhab.), the Roman *Caura*, still, as in Roman times, celebrated for its pottery. Coria is adjoined by *Mertina* and the fishing-village of *Puebla junto á Coria*.

The river divides into the *Brazos* (arms) *del Este*, *del Medio*, and *de la Torre*, which form the *Isla Mayor* (right) and the *Isla Menor*

(left) among the marismas. The former, named *Kaptal* by the Moors, is now used for the cultivation of cotton *(algodón)*. *La Cortadura* or *Canal de San Fernando*, cut through the Isla Menor, abridges the voyage by 11 M. The *Corta de los Jerónimos* saves 10 M. more. The steamer follows the Brazo del Medio, which unites with the Brazo del Este below the Isla Menor and assumes the name of *Brazo de Tarfia*. The scenery is very desolate, animated only by an occasional herd of bulls or a flock of wildfowl. On the distant foot-hills to the left lie Las Cabezas de San Juan, Lebrija, and Trebujena (p. 427). Farther on the Brazo de Tarfia unites with the Brazo de la Torre or W. branch. The river here is 2 M. wide, and the banks are covered with pines. The water is already brackish.

After a long interval appears **Bonanza**, a small town on the left bank, named after a chapel of the Virgen de la Bonanza ('good weather'). Bonanza is the starting-point of the railway to Jerez (see below), and is about $2^1/_2$ M. from Sanlúcar. To the N. stretches the *Algaida* (Arab. 'desert'). On the other side are the *Punta del Malandar*, and the *Arenas Gordas*, a chain of dunes ending at *La Rábida* (p. 424).

Sanlúcar de Barrameda (*Fonda del Número Dos*, tolerable; Brit. vice-consul), a town of 23,300 inhab., carries on a brisk trade in exporting sherry, manzanilla, and other wine. That an ancient settlement stood here is proved by various ruins and inscriptions, but its name is unknown — a remark that applies equally to the ancient predecessor of Bonanza. The town was taken from the Moors in 1264 and granted to the father of Guzmán el Bueno (p. 446), but did not become of importance until after the discovery of America. Columbus embarked here in 1498 for his third visit to the new world, and the Portuguese mariner *Fernão de Magalhães (Magellan)* sailed from this port in 1519 for his voyage round the world. Sanlúcar is protected by forts and possesses many villas with orange-groves and palms. Its admirable sea-baths are much frequented by the Sevillians. In the upper town is an old castle. In the lower town are the churches of *Nuestra Señora de la O*, *Merced* (both containing paintings of the Seville school), and *San Francisco*. The first has a façade in the Mudejar style; the last is domed. Here also are the *Colegio of St. George*, founded in 1517 as a hospital for English seamen by Henry VIII., whose first wife was Catherine of Aragon, youngest daughter of Ferdinand and Isabella, and the *Palace of the late Duc de Montpensier*, in which some of the treasures of art from the Palacio de Santelmo (p. 417) are said to be deposited. — The sand-hills are covered with vines and produce excellent wine. On the landward side the town is sheltered by a pine-wood.

FROM BONANZA AND SANLÚCAR TO JEREZ, $15^1/_2$ M., railway in about 1 hr. (fares 3 p. 60, 2 p. 30, 1 p. 35 c.). — 9 M. *Las Tablas*. Beyond ($14^1/_2$ M.) *Alcubilla* it intersects the S. spurs of the sandstone range of the *Sierra de San Cristóbal*. — $15^1/_2$ M. *Jerez*, see p. 427.

From Sanlúcar to Puerto de Santa María, 23 M., railway in 1¼ hr. (fares 5 p. 15, 3 p. 40, 2 p. 15 c.). — The line follows the coast to the N.W. to (5½ M.) *Torre de Chipiona*, the ancient *Turris Caepionis*, named after the Roman governor who built the fort here. Torre has a large lighthouse and a chapel of the *Virgen de la Regla*, the black wooden image of which is held in great veneration by mariners. — Beyond (9 M.) *La Ballena* the line passes the *Punta de Candor*. — 14½ M. **Rota**, a town of 7800 inhab., pleasantly situated at the S.W. end of the spacious *Bay of Cadiz*, is the vegetable market of Cadiz and produces a dark-red wine *(vino tintillo)*, used in England for sacramental purposes under the name of *Tent Wine*. — Farther on we see to the right the forts of *La Puntilla* and *Santa Catalina;* in the distance are the white houses of Cadiz. — 23 M. *Puerto de Santa María* (p. 430).

50. From Seville to Huelva. La Rábida. Palos. Río Tinto Mines.

63½ M. Railway in 3¾-4¼ hrs. (fares 14 p. 55, 11 p. 30, 6 p. 90 c.). Trains start from the *Estación de Córdoba* (p. 389).

Seville, see p. 389. — The train crosses the Guadalquivir (p. 415). 1¼ M. *Triana* (p. 419). — 3 M. *Camas*, which is about 1¼ M. from *Itálica* (p. 420), is the best starting-point for a visit also to *Castilleja de la Cuesta*.

The high-lying **Castilleja de la Cuesta**, which affords an admirable view of Seville, probably occupies the site of the ancient Iberian town of *Osset*, afterwards succeeded by the Roman *Julia Constantia*, the ruins of which provided materials for the building of San Juan de Aznalfarache. *Hernán Cortés*, born at Medellin (p. 464) in 1485, died at Castilleja on Dec. 2nd, 1547. The house in which he died (No. 66 Calle Real) is now royal property; it contains some views of Mexico and other pictures, and a few twigs of the Arbol de la Noche Triste (Trec of the Dismal Night), near the City of Mexico, under which Cortés is said to have wept on the night of the expulsion of the Spaniards from Mexico (July 1st, 1520); see *Baedeker's United States*.

Camas is the junction of the narrow-gauge line from *San Juan de Aznalfarache* (p. 421) viâ *Ronquilla* to the *Minas del Castillo de las Guardas* (34 M.) and the *Minas de Cala* (60 M.).

8 M. *Salteras* is the station for those who wish to take part in the Romería of *Torrijos* (see p. 393). — 12 M. *Villanueva del Ariscal*. — 15 M. *Sanlúcar la Mayor* is an attractive little town in a fertile district. Its most interesting features are the Puerta del Sol and a Moorish tower resembling the Giralda (p. 400).

About 7 M. to the N. lies **Olivares**, where the painter *Roelas* (p. lxxvii) died in 1625 in the office of canon. The church contains a Marriage of the Virgin, a Nativity, an Annunciation, an Adoration of the Magi, and a Death of St. Joseph by him, and also a figure of the Saviour by *Montañés*.

17 M. *Benacazón*. At (22½ M.) *Aznalcázar* we cross the *Guadiamar*, a tributary of the Guadalquivir. — 25½ M. *Huévar;* 28½ M. *Carrión de los Céspedes*. — 32½ M. *Escacena*, 2½ M. to the N. of which lies *Manzanilla*, famed for its wine, which is a favourite throughout Andalusia, but is often adulterated. — 39 M. *Villalba del Alcor;* 43 M. *La Palma del Condado*, in a wine-growing district; 45½ M. *Villarrasa*. — 49 M. **Niebla**, the Roman *Ilipula*, lies on the *Río Tinto* and has mediæval town-walls. The line to the *Río Tinto Mines* (p. 424) diverges here.

The railway now follows the *Río Tinto* all the way to Huelva. 53 M. *Gravera.* — From (60 M.) *San Juan del Puerto*, at the head of the Río Tinto estuary, a branch-railway runs to (17 M.) *Zalamea.*

68½ M. **Huelva.** — **Hotels.** *HÔTEL INTERNATIONAL, pens. from 10 p. Less expensive: HOT. MADRID; ENGLISH HOTEL; CUATRO NACIONES. — *George Wakelin's English Restaurant.*

British Vice-Consul, *W. A. Bice* (also Lloyd's Agent). — **American Consular Agent**, *W. J. Alcock.* — *Dr. Mackay, Dr. Macdonald*, English physicians. — *Scottish Presbyterian Service*, Chapel of Río Tinto Company, Calle del Duque de la Victoria, at 11 and 7; minister, *Rev. John Jeffrey, M. A.* Steamer every three weeks to (4 days) Port Talbot in South Wales.

Huelva, the ancient *Onuba*, a thriving town of 25,000 inhab., and the capital of a province of its own name, is situated on the left bank of the *Odiel*, 3 M. above its junction with the Río Tinto. At flood-tide the largest sea-going vessels may ascend the Odiel, here 2½ M. broad, to the town. The prosperity of Huelva is mainly due to the fact that it is the shipping port for the ores of the Río Tinto and Tharsis mines (annual value over 100,000,000 p.). The town is well-built, and a *Roman Aqueduct*, recently repaired, supplies it with water.

Near the Franciscan convent of **La Rábida**, on the left bank of the Río Tinto, opposite the mouth of the Odiel (boat in 2-3½ hrs., according to the wind; ca. 5 p. there and back), stands a colossal *Monument to Columbus*, by R. Velázquez (1892; not quite finished), commemorating the great navigator's sojourn at the convent (the cell is shown, 1 p.). In 1485, after his vain attempt to interest John II. of Portugal in his plans, Columbus received a sympathetic welcome here, and found a spokesman on his behalf at the Spanish court in *Fray Juan Pérez de Marchena*, the prior of the monastery and once confessor to Queen Isabella. After lengthy negotiations, sometimes interrupted, Isabella was induced by the hope of spreading Christianity in a New World to conclude the contract of Santa Fe (p. 365).

A reproduction of the monastery of La Rábida was erected in 1893 at the World's Fair of Chicago, and may still be seen in that city, where it is now used as a sanatorium for children and their mothers.

On the left bank of the Río Tinto, about 2 M. above La Rábida (road partly through wood), lies the now insignificant village of **Palos de la Frontera.** It was from this port that Columbus sailed on Aug. 3rd, 1492, on his voyage of discovery with his three small vessels, the *Santa María*, the *Pinta*, and the *Niña*. Here he landed again on Mar. 15th, 1493, having discovered the New World. Cortés also landed at Palos in 1528 after his conquest of Mexico (p. 423). — Two caves belonging to an ancient Iberian shrine were discovered near La Rábida by Prof. W. Sieglin in 1901.

FROM HUELVA TO MINAS DE RÍO TINTO, 53 M., narrow-gauge railway in ca. 3 hrs. (fares 15 p. 40, 8 p. 15, 5 p. 10 c.). — The railway diverges to the left at *Niebla* (p. 423) from that to Seville and runs to the N. along the Río Tinto; the dark colour of the water is due to the copper. The old town of (52 M.) *Minas de Río Tinto* is

close to the mines (poor accommodation at the dirty Casa de Huéspedes). There are three or four separate villages for the miners, one of which is exclusively inhabited by Englishmen and has an English chapel. There is a great deal of malaria in summer. The **Rio Tinto Mines** are, perhaps, the most valuable copper mines in existence. They were worked by the Phœnicians and the Romans, of whose presence traces still exist. Between the Roman period and 1725, when they were leased to a Swede named Wolters, the mines were little exploited. Their real importance in modern times began in 1872, when they were acquired from the Spanish government by a syndicate of London and Bremen capitalists, at a cost of nearly 4,000,000*l*. The mines occupy an enormous area, and a district of about 12½ sq. M. is covered with heaps of slag and refuse, while vegetation has been killed for many miles around. The ore, which is found near the surface, is iron pyrites, containing about 50 per cent of sulphur and 3-4 per cent of copper. Upwards of one million tons of ore are raised annually, producing 20,000 tons of copper; the greater part is sent to England for treatment, but large quantities are also calcined on the spot. The district is inhabited by about 12,000 people, of whom 10,000 are employed in the mines or on the railways. There are 60 M. of railway in the mines, above and below ground. Comp. 'Spain of To-Day', by *W. R. Lawson* (Blackwood & Sons; 1890).

Another RAILWAY (28½ M., in 2¼ hrs.) connects Huelva with the **Mines of Tharsis**, which were also worked by the Phœnicians and Romans. The name has probably some connection with the Biblical Tarshish (comp. p. 322).

Huelva is also connected by railway with *Zafra* and *Mérida;* comp. p. 468. — Steamers ply from Huelva to *Cadiz* and *Málaga* and to *Lisbon* and *Oporto*.

51. From Cordova and Seville to Cadiz viâ Utrera.

RAILWAY from *Cordova* to Cadiz, 165 M., in 8¾-10½ hrs. (fares 33 p. 75, 24 p. 85, 15 p. 10 c.); 'train de luxe' viâ Seville (R. 48) in 7¾ hrs. From *Seville* (Estación de Cádiz, p. 389) to Cadiz, joining the line from Cordova at Utrera, 99 M., in 4-6 hrs. (fares 18 p. 20, 12 p. 35 c., 8 p.). — Railway restaurant at *Utrera*.

From Seville Cadiz may be reached also by one of the Spanish coasting-steamers (p. 389; ca. 8 hrs.). The voyage down the Guadalquivir to the sea is picturesque (p. 421) and the view of the dazzling white town rising out of the ocean is very striking (p. 433).

FROM CORDOVA to (5 M.) *Valchillón*, see p. 378. — The train crosses the *Guadajoz* and passes (15 M.) *Guadalcázar*, (21 M.) *La Carlota*, and (26 M.) *Fuente Palmera*. — 35 M. **Ecija** (*Jos. Mar. Moya's Hotel*, Plaza Mayor), the *Astigi* of the Romans, is an industrial town with 21,165 inhab., on the left bank of the *Genil*, which is navigable below this point. Under the Roman emperors the town was one of the four judicial districts (conventus) of Baetica. The streets are remarkably narrow. The three church-towers faced with azulejos and the cloisters of the secularized convents are among the objects of interest. The former convent-church of *La Merced* con-

tains an old retablo (p. lxxiv). Ecija is noted for its great heat in summer (p. xxxvi). The environs are fertile. — 38 M. *Luisiana;* 45½ M. *Fuentes de Andalucía.* We cross the *Corbones.*

62 M. **Marchena,** the junction of the railway from *La Roda* (for Granada and Seville; p. 379). The loftily-situated old town (12,500 inhab.), still partly girdled by crumbling walls, has a *Palace* of the Duke of Arcos (Ponce de León). The church of *San Juan* contains a cedar-wood sillería and a large Flemish retablo (ca. 1500; p. lxxiv). The ancient name of this town is unknown.

67 M. *Paradas;* 71 M. *Arahal.* The line crosses the *Guadaira.* — From (79½ M.) *Empalme de Morón* the Sierra Nevada is visible in very clear weather.

A Branch Railway runs from Empalme to (12 M. in ¾ hr.) **Morón de la Frontera,** the ancient *Arumi,* a finely situated town, on the right bank of the Guadaira and at the foot of the *Sierra de Morón.* It possesses the ruins of a huge *Moorish Castle* and large *Chalk* and *Marble Quarries.* The 'Tortas de Morón', a kind of cake, enjoy a wide reputation.

We traverse a plain, overgrown with cactus, aloes, and dwarf palms. — 89½ M. *Utrera,* see below.

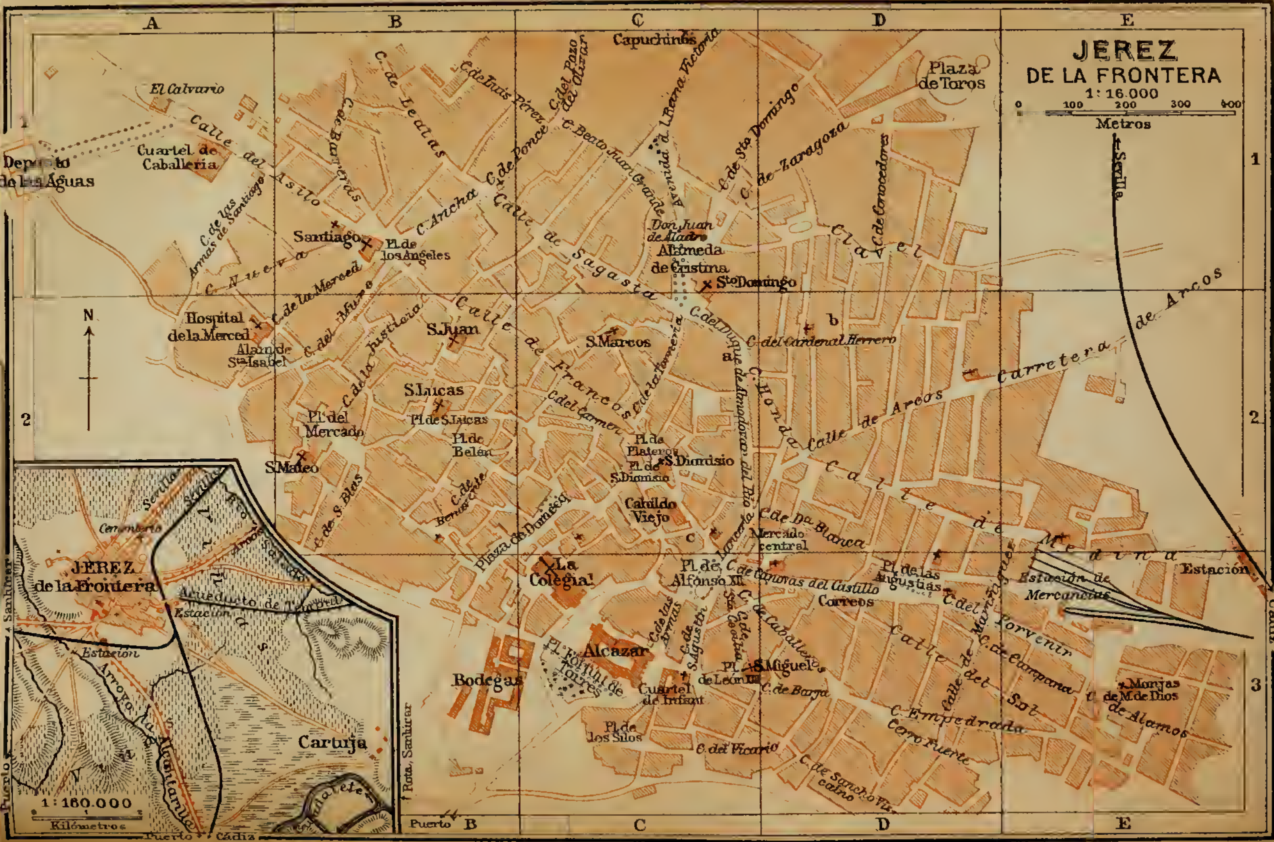
From Seville to Utrera the railway traverses for the most part a fertile district with plantations of oranges, olives, and pomegranates. The train crosses the *Guadaira.* On the other side of the Guadalquivir rise the heights of San Juan de Aznalfarache (p. 421) and Coria (p. 421). — 8½ M. *Dos Hermanas,* with many country-villas of the Sevillians. To the S.E. we see the Sierra de Morón (see above) and the *Sierra de Algodonales.*

19½ M. **Utrera** *(León de Oro; Fonda del Santísimo; Rail. Restaurant),* a well-to-do town with 15,000 inhab., mainly engaged in agriculture, cattle-rearing, and sheep-breeding. In the middle ages, Utrera was such an asylum for fugitives from justice as to give rise to the saying '*mata al rey y véte á Utrera*' ('kill the king and go to Utrera'). The principal church of *Santa María de la Mesa* or *de la Asunción* has a conspicuous tower of the 18th cent. and contains the tomb of Diego Ponce de León. Outside the town is the *Convento de los Mínimos,* where the church festival and feria mentioned at p. 393 take place in honour of the Virgen de la Consolación (Sept. 8th).

Near *Facialcázar,* not far from Utrera, lay the ancient *Salpensa,* the municipal laws of which, dating from Domitian's reign, were found at the same time as those of Málaga (p. 87).

In the following description the distances given are those from Seville. The train descends, crossing the *Arroyo de la Antigua,* to the plain of the Guadalquivir, which it reaches at (26½ M.) *Alcantarillas.* Near the station we see to the right the Roman bridge, with its towers. The small river is the *Salado de Morón.* Farther on the line intersects an extensive *Marisma,* or saline alluvial district, used as a pasture for the 'toros bravos' of the arena. In summer it is a dusty, dark-brown heath.

34 M. *Las Cabezas de San Juan,* a small town on a pointed hill,


JEREZ
DE LA FRONTERA
1:16.000
0 100 200 300 400
Metros
Sevilla
Cádiz
Plaza de Toros
Capuchinos
El Calvario
Cuartel de Caballeria
Calle del Asilo
C. de Lealas
C. de Barreras
C. Ancha
C. de Ponce
C. de Luis Pérez
C. del Pozo del Olivar
C. Beato Juan Grande
Avenida d. L. Reina Victoria
C. de Sto Domingo
C. de Zaragoza
C. de Conocedores
Calle de Sagasta
Clavel
Santiago
Pl. de los Angeles
C. de las Armas de Santiago
C. Nueva
C. de la Merced
Hospital de la Merced
Alam. de Sta Isabel
C. del Muro
C. de la Justicia
S. Juan
Calle de Francos
S. Marcos
S. Lucas
Pl. de S. Lucas
Pl. del Mercado
Pl. de Belén
S. Mateo
C. de S. Blas
C. del Carmen
C. de la Tornería
Don Juan de Alastre
Alameda de Cristina
Sto Domingo
C. del Duque de Almodovar del Rio
C. del Cardenal Herrero
C. Honda
Calle de Arcos
Carretera de Arcos
Calle de Medina
Pl. de Plateros
Pl. de S. Dionisio
S. Dionisio
Cabildo Viejo
Plaza de Domecq
La Colegial
C. de Da. Blanca
Mercado central
Pl. de Alfonso XII
C. de Cánovas del Castillo
Correos
Pl. de las Angustias
C. del Porvenir
Estación de Mercancias
Estación
Alcazar
Bodegas
Pl. Romero de Torres
C. de las Armas
C. de S. Agustin
C. de Sta Cecilia
C. de Caballeros
S. Miguel
Pl. de León XIII
Cuartel de Infant.
C. de Barja
Pl. de los Silos
C. del Vicario
C. de Sancho Vizcaino
C. Empedrada
Cerro Fuerte
Calle del Sol
C. de Campana
Monjas de M. de Dios
de Alamos
Rota, Sanlúcar
Puerto
Jerez de la Frontera
Cementerio
Sevilla
Acueducto de Tempul
Estación
Arroyo de Alcantarilla
Cartuja
1:160.000
Kilómetros
Sanlúcar
Puerto
Cádiz
Geograph. Anst. v. Wagner & Debes, Leipzig

2 M. to the left of the railway. Farther on Trebujena (p. 427) is seen to the right. — To the left rises the lofty tower of (45 M.) **Lebrija**, built in the 18th cent. in imitation of the Giralda. The prosperous town, with 10,900 inhab., was the *Nabrissa Veneria* of Pliny and the *Nebrîsha* of the Moors. The *Principal Church*, originally a mosque, contains a retablo by Alonso Cano and the 'Mariquita del Marmolejo', a headless Roman statue now regarded as the Virgin Mary. In the cloisters is a crucifix by Montañés (p. lxviii). — 52 M. *El Cuervo*, the station for *Trebujena*, a wretched little town 3 M. to the N.W. (right). To the left, 3 M. off, are the remains of the Moorish castle of *Melgarejo* and the former Carthusian convent of *Gigonza*. — We traverse a hilly, grain-producing district and then the *Llanos de Caulina*, a shaggy heath with pines and dwarf-palms. In its midst lies the hippodrome of Jerez, which was the cradle of horse-racing in Spain. As we approach the town we pass groves of olives, vineyards, cactus-hedges, and villas. — 64½ M. *Jerez*.

Jerez. — The **Railway Station** (Pl. E, 3; *Restaurant*), for the line from *Sanlúcar* also (p. 422), lies at the N.E. end of the town. *Hotel Omnibuses* and *Cabs* (fare 1 p., at night 2 p., luggage ¼-1 p.) meet the trains.

Hotels (comp. p. xxiv). *Gr. Hot. de los Cisnes (Pl. a; C, 2), Calle del Duque de Almodóvar, pens. 10 p.; Fonda de Jerez (Pl. b; D, 2), Calle de las Naranjas 10; Hot. Victoria (Pl. c; C, 2), Calle Cánovas del Castillo 1, very fair.

Post Office (Pl. D, 3), Calle Cánovas del Castillo. — **Telegraph Office**, Calle de Medina 6 (Pl. D, 2).

British Vice-Consul, *W. J. Buck*, Calle de Medina. — **American Consul**, *Hilary S. Brunot*; vice-consul, *E. W. Fernandez*.

Theatres, Calle de Mesones and Alameda Vieja. — **Bull Ring** (comp. p. xxxi). to the N. of the town; corridas during the Feria (May 1st).

English Church Service from Nov. to May.

Chief Attractions (one day). Morning: *Plaza de Alfonso Doce; San Miguel; Alcázar; San Dionisio* and *Cabildo Viejo; Bodega of González, Byass, & Co.* In the afternoon an excursion may be made to the *Cartuja*.

Jerez (160 ft.), or *Xeres de la Frontera*, contains 52,500 inhab. and is the third city of Spain in point of wealth. Its white wine is known all over the world under the name of *Sherry* (the *Sherris* of Shakespeare; a corruption of Jerez, which is pronounced 'hereth'), and millions of gallons of it are stored in the bodegas of its opulent wine-merchants. The general appearance of the town, with its shady promenades and whitewashed houses, is very clean and attractive.

History. The name of *Jerez* may possibly be a corruption of *Municipium Seriense*, though the ancient town of *Seria* stood upon another site. Another Roman name, that of the colony *Hasta Regia*, survives in the name of the neighbouring height, *La Mesa de Asta*. Jerez is first mentioned by historians as the scene of the decisive struggle between the Visigoths and the Moors in 711, when the chivalry of Christian Spain went down before the Moslem after a battle lasting for several days. The most recent research, however, places this battle, not on the Guadalete but on the *Salado*, at a point near Cape Trafalgar (p. 454), between Vejer and Conil. The reconquest of Seville (p. 396) by *St. Ferdinand* also brought about the capture of Jerez (1251), but the latter fell into the hands of the Moors again twice over, in spite of the heroic defence made in 1261 by the

Castilians *Garci Gómez Carrillo* and *Fortún de Torre*. After its ultimate capture by *Alfonso the Learned* (Oct. 9th, 1264) Jerez played a prominent part in the struggle between the Christians and the Moors. In 1362 *Peter the Cruel* (p. 396) caused his wife *Blanche de Bourbon* to be murdered here. In 1379 it received the surname *de la Frontera*, like other towns on the E. border of the Moorish possessions (Arcos, Chiclana, Vejer). The 'Catholic Kings' befriended the town, and its prosperity was continuous.

From the railway-station (Pl. E, 3) we follow the Calle de Medina to the S.W. and then take the third cross-street on the left, leading to the attractive *Plaza de las Angustias* (Pl. D, 3). Thence the Corredera (now officially called the Calle de Cánovas del Castillo) runs to the S.W. to the *Plaza de Alfonso Doce (Pl. C, 3), one of the finest public squares in Andalusia, with its fountain and tall palms. — A little to the N.E. stands the *Mercado Central*. The short Calle de Santa Cecilia leads to the S.E. to the church of San Miguel (Pl. C, D, 3), a Gothic edifice erected in 1482 et seq. The W. façade, with its elaborate columns, has been modernized. Over it rises a handsome tower, the upper part embellished with azulejos. The side-portals are still Gothic.

Interior (sacristan's house to the S.E. of the church; fee ½-1 p.). The fine piers at the crossing, with their superh canopies, consoles, and entablature, deserve special attention. The stained-glass windows are set in the richest Gothic tracery. To the N. of the transept is the *Sagrario*, with doors by Berruguete. The *Capilla de la Encarnación* has a fine altar. The large retablo of the *Coro* is adorned with reliefs from the New Testament by *Montañés* (p. lxvii; 1625).

From San Miguel we proceed to the S.W. to the Plaza Fortún de Torres (Pl. C, 3), another pleasant promenade where a band often plays in summer. On the N. side of the plaza stands the *Alcázar*, the only relic of the Moorish period, now in the hands of the Duke of San Lorenzo (not always accessible; porter in the court, to the left; fee 1-1½ p.). To the N.W. of the plaza is the Colegiata (San Salvador), a baroque edifice erected by *Cayón* (p. 437) at the close of the 17th cent.; the summit of the detached bell-tower (147 steps; fee 25-50 c.) commands an excellent view of the town, the Sierra de San Cristóbal (p. 422) to the W., and the hills round Arcos to the E.

The Calle de la Princesa, beginning near the Colegiata, leads to the N.E. to the church of *San Dionisio* (Pl. C, 2), in the plaza of the same name, a Mudejar edifice of the time of Alfonso the Learned. In the same square stands the old town-hall, now the *Cabildo Viejo*, a Renaissance building by Andrés de Ribera and others (1575 et seq.), with a façade adorned with coats-of-arms and statues. — A few yards from this plaza lies the *Plaza de los Plateros*.

At the N.W. extremity of the town is the *Depósito de las Aguas* (Pl. A, 1), the storage basin of the aqueduct. Adjacent are the attractive grounds of the *Plaza de Eguilaz*.

Visitors are usually admitted to the celebrated **Bodegas** (Pl. B, 3) on application between 11 and 4 on week-days. Among the largest and most celebrated are those of *González, Byass, & Co.* (Calle de González Peña 12) and *Pedro Domecq* (Plaza San Ildefonso). Visitors are taken round by a

clerk and are invited to 'sample' the various brands, but they should not forget the insidious effect of the vinous atmosphere. In the bodega of González are shown casks named Christ and the Apostles, Methusalem, E. I. S. (*i.e.* East India Sherry, which has made the voyage across the line), N. P. U. (Non Plus Ultra), Oloroso Muy Viejo, and Vino de Jesucristo. The cooperage attached to this bodega employs 200 men. The environs of Jerez are planted with vineyards, covering an area of 150,000 *aranzadas* (165,000 acres). The most celebrated are those of Domecq at *Macharnudo* (surnamed *El Majuelo*) and Pemartín. From 700 to 1000 vintagers are sometimes employed on the former.

The finest excursion from Jerez (see inset Map) is that to the **Cartuja**, a secularized Carthusian convent which lies on the Guadalete (see below), 2½ M. to the S.E. The route to it leads from the station through vineyards (carr. or saddle horse ca. 5-6 p.). — The convent, founded in 1477, has been partly used as a stud (*Depósito de Caballos Sementales*) since 1876. It is in a most lamentable condition but possesses many features of great interest. The superb *Renaissance Façade* of the convent was built in 1571 by *Andrés de Ribera*. Beyond a grass-grown patio we reach the Gothic *Church*, with a richly decoratcd façade added in 1667. The finest of the three courts is the *Patio Principal*, with its sixteen superb marble columns.

FROM JEREZ TO ARCOS, 18½ M., diligence daily. The good road crosses the *Llanos de Caulina* (p. 427), passes the tower of *Melgarejo* (p. 427), and traverses the *Llanos de Don Carlos*. Finally we cross the *Salado de Arcos* by the bridge named *Alcantarilla de Jerez* and soon reach **Arcos** (*Fonda del Comercio*, fair), which, like Jerez, hears the affix *de la Frontera* (p. 428). The town (14,000 inhab.) lies on the N. slope of a sandstone bluff (545 ft.), surrounded on three sides by the Guadalete, and affords charming views of the fertile plains of the Guadalete and *Magaceite* (S.W.) and of the imposing *Cerro de San Cristóbal* (E.). It stands on the site of an ancient Iberian and afterwards Roman colony, the name of which, however, is not known. The rock contains numerous cave-dwellings. In the Plaza del Ayuntamiento, at its highest point, stands the Gothic church of *Santa María de la Asunción*, with a fine side-portal. The unfinished tower (128 ft.), with its ten bells, is modern. Adjacent are the *Town Hall*, the *Palace of the Duke of Arcos*, and the *Theatre*. The church of *San Pedro* contains a handsome altar and banners taken at Záhara (see below).

A road leads from Arcos along the Guadalete and through the (5 M.) gorge of *Angostura* to (7 M.) **Bornos**, a town of 5000 inhab., charmingly situated on the *Sierra del Calvario*. It possesses a warm sulphur-spring named the *Fuente de la Sarna* ('itch') and is a favourite summer-resort of the Andalusians.

FROM BORNOS TO RONDA. This trip is recommended to those who are fond of adventurous mountain-tours. A carriage-road ascends the Guadalete viâ *Villamartín* and then mounts to the S., viâ *Prado del Rey* and *El Bosque*, to (18½ M.) **Grazalema**, the *Lacilbula* of the Romans, a town of 5000 inhab., situated on the Sierra de San Cristóbal, at the height of 4155 ft. above the sea-level. A diligence sometimes plies from Grazalema to (22 M.) *Ronda*.

From Villamartín (see above) a bridle-path continues to ascend the Guadalete viâ *Puerto Serrano* and *Algodonales* to **Záhara** (1700 inhab.), a famous Moorish town, captured by the Spaniards in 1483.

The RAILWAY TO CADIZ intersects the range of hills on which Jerez lies. To the right we see the rich cornfields and vineyards on the Sierra de San Cristóbal (p. 422). To the left is the jagged summit of the *Atalaya*. The train crosses the *Río Portal*, and then follows the winding course of the *Guadalete*, the *Wâd al-Leded* of the Moors. A little farther on begins the *Acueducto de la Piedad*, which provides the villages of the district with the water of the Guadalete. On the

hill to the right are the *Cortijo de la Atalaya* (once a watch-tower) and the *Castillo de Doña Blanca*, the wife of Peter the Cruel (p. 428). In the distance, to the S.W., is 'fair Cadiz, rising o'er the dark blue sea'. The general appearance of the landscape recalls the lagoons of Venice.

74 M. **Puerto de Santa Maria** *(Hotel de Vista Alegre*, on the Alameda, 7 min. from the station; British Vice-Consul, *R. J. Pitman;* American Consular Agent, *George M. Daniel)*, generally known simply as *El Puerto*, is the *Portus Menesthei* of the ancients and one of the oldest settlements on the Bay of Cadiz, which is here entered by the Guadalete. It is now an important seaport, with 20,000 inhabitants. The fishing industry and the wine-trade are mainly in the hands of English firms, the *Bodegas* of which are scarcely less important than those of Jerez.

The Calle de Ribera Rio leads from the station to the left to the Alameda. We, however, in the meantime turn to the right, to visit the secularized *Convento de la Victoria* (now a hospital), of the church of which little remains except the handsome W. portal. In the *Paseo* of the same name, with its rich vegetation, we may watch a *Noria*, or water-wheel, at work. Thence we proceed to the W., along the Plaza de los Jasmines, to the CALLE LARGA, the main street of the town, with the houses of the rich wine-merchants, and to the *New Town Hall*. From this point the Calle de Luna leads to the left to the ALAMEDA ('Alameda del Vergel'), stretching along the Guadalete, with the Vista Alegre Hotel and the *Puente de San Alejandro*. — From the Calle de Vergel, prolonging the Alameda towards the W., we proceed through the Calle Palacios to the Gothic *Iglesia Principal*. To the right, farther to the W., is the church of *San Agustín*. In the Plaza de la Pescadería stands the Moorish *Castillo*. At the end of the street we enjoy a good view of Cadiz. — To the N.W. are the Jesuit college and the *Bull Ring*. To the N.E., on the road to Jerez, are the *English Cemetery* and a point of view called *Buenavista*.

From Puerto to *Rota* and *Sanlúcar de Barrameda*, see p. 423; steamboat to *Cadiz*, see p. 433.

Beyond Puerto the line crosses the Guadalete, commanding a view of Cadiz, then skirts a pine-wood, and crosses the *Río de San Pedro*, an arm of the Guadalete (comp. the Map).

From the *Empalme del Trocadero*, a goods-station only, a branch-railway runs to (4½ M.) **El Trocadero** ('place of barter'), a small industrial and fishing town, on the *Caño de Trocadero*. It enjoys a European reputation for the vigorous defence made here by the Spaniards in 1823, with the aid of two forts, to the French army under the Duc d'Angoulême. It now contains the large wharves *(dique)* of the Compañía Transatlántica. — Steamer to *Cadiz*, see p. 433.

79½ M. **Puerto Real** (*Restaurant Mantilla*, good), the *Portus Gaditanus* of the Romans, was rebuilt by the 'Catholic Kings' in 1483, and is probably the most ancient trading settlement on the Bay of Cadiz. It is now an unimportant town with 7000 inhab., frequented in summer as a bathing-resort.

Geogr. Anst. v. Wagner & Debes, Leipzig

The line intersects the salt-marshes of the *Salinas*, where the salt is obtained by evaporation from the sea-water. We then cross the *Canal de Sancti Petri*, a narrow arm of the sea extending between the mainland and the *Isla de León*, which is named after the family of Ponce de León and contains the towns of San Fernando and Cadiz.

85½ M. **San Fernando** *(Fonda del Comercio)*, an important town of 25,000 inhab., lies on a kind of rocky island amid the salt-marshes and was formerly known under the name of *Isla de León*. During the War of Independence the Cortes met here (1810) and changed the name of the town to San Fernando (1813). It is now the seat of the chief naval authorities of Spain. The workshops, a naval academy, and other government buildings are in the suburb of *San Carlos*, which lies to the N., beyond the railway. To San Fernando belong also the iron-foundry of *Casería de Osio* and the arsenal of *La Carraca* (steamboat-station, see p. 433), founded in 1790. The latter lies 2 M. to the N.E., on the E. bank of the Canal de Sancti Petri. Here is the Panteón de la Marina, containing the tombs of naval heroes. — The *Observatorio*, to the W. of the town, is the southernmost observatory on the mainland of Europe (34′ 10″ long. W. of Greenwich).

Electric tramway between La Carraca and Cadiz, opened in 1906, in 1 hour (80 c., there and back 1 p. 20 c.). — The *Puente Zuazo*, about 1½ M. to the E. of San Fernando, on the road to Algeciras (diligence, see p. 433), is said to occupy the site of an old Roman bridge, destroyed by the Moors in 1262 and rebuilt in the 15th cent. by *Juan Sánchez de Zuazo*.

On an eminence rising from the flat coast to the S. of San Fernando once stood the *Temple of the Tyrian Hercules*, which was highly venerated down to the last days of antiquity. During the war between Cæsar and Pompey Varro transferred the temple-treasures to Cadiz to save them from falling into Cæsar's possession, but they were afterwards brought back. The solemn decree founding the temple was engraved in Phœnician letters upon pillars of brass.

At the *Torre Gorda* (left) the train turns to the N. and runs along the narrow, flat, and sandy spit that connects the rocky islet of Cadiz with the main part of the Isla de León. At the narrowest point stands *Fort Cortadura*. The last station is (94 M.) *Segunda Aguada*, where horse-racing takes place in August.

95 M. *Cadiz*, see below.

52. Cadiz.

Arrival. The Railway Station (*Estación*; Pl. F, 3) lies to the E. of the town, close to the mole and harbour. *Hotel Omnibuses* and (generally) *Cabs* (p. 432) are in waiting. The porter (*mandadero*) accompanies the vehicle to the custom-house at the *Puerta del Mar* (Pl. F, 3), where he unloads and again reloads the luggage (inclusive fee 50 c. up to 55 lbs., 1 p. up to 110 lbs.). — The following tariff was fixed in 1900 for travellers arriving By Sea. To or from the steamer 1-2 pers. 2½ p., each addit. pers. 1 p., umbrellas and hand-luggage free; 50 c. for each trunk up to 77 lbs., 77-220 lbs. 1 p. each; in stormy weather the charges may be raised (50-100 per cent) by the decision of the harbour-master. When the steamers

anchor very far out higher fees are demanded also. On shore the *mandadero* carries the luggage to the custom-house and hotel for the same fee as above. The Compañía Transatlántica (from Tangier) conveys its passengers on shore gratuitously; special tariff for large trunks which are landed in boats.

Hotels (comp. p. xxiv). *Grand-Hôtel de France (Pl. a; D, 2), Plaza de Loreto, a new building with a dépendance on the S.W. side of the plaza, first-class, pens. from 12½ p.; *Gr. Hot. Continental (Pl. b; D, 2), Calle Duque de Tetuán 23; Hotel de París (Pl. d; E, 4), Calle Isaac Peral, behind the Aduana; Hot. de Cádiz (Pl. c; C, D, 2), Plaza de la Constitución, pens. from 10 p., well spoken of. — Less pretending: Hot. Loreto, Calle Cánovas del Castillo. — **Casas de Huéspedes.** *Hot. España*, *Hot. de Roma*, Calle Feduchy 6 & 4; *La Marina*, Plaza de Isabel Segunda.

Cafés (comp. p. xxvii). *Cervecería Inglesa*, Plaza de la Constitución, at the corner of the Calle Duque de Tetuán; *C. Imperial*, Calle Duque de Tetuán 20; *C. Parisien*, Plaza de Loreto. — **Beer.** *Cervecería Alemana* (Maier & Co.), Calle Zorrilla 2 (Pl. D, 1).

Electric Tramway from San Fernando to Carraca and San José.

Post Office (*Correo;* Pl. D, 3), Calle del Sacramento 1. — **Telegraph Office** (Pl. D, 1), Alameda de Apodaca 20.

Cabs. In the town, per drive, 1-2 pers. 1, 3-4 pers. 1½ p., per hr. 2 or 2½ p.; two-horse cabs with more than 4 seats 5 p. per hr. Outside the town by arrangement. — **Small Boat** in or outside the bay according to previous arrangement.

Shops (comp. p. xxxviii). The best are in the Calle Duque de Tetuán and the Calle Colnmela (Pl. D, 2, 3). Cadiz is celebrated for its guitars, castanets, gloves, and fans.

Booksellers. *Ybáñez*, Calle Duque de Tetuán 37; *Manuel Morillas*, Calle de San Francisco 36; photographs at both.

Bankers. Branch of the *Banco de España*, Calle Antonio López 4; *Antonius Sierre & Co.* (agent for the Crédit Lyonnais), Calle Diego de Cádiz 5 (Pl. D, E, 2); *Amaro Duarte & Co.*, Plaza de Mina 18; *Aramburo Hermanos*, Plaza de la Constitución. — **Money Changers.** *Casa de Cambio*, Calle de San Francisco 8 and 16.

Baths. *C. Maier*, Calle Zorrilla 6-8 (bath 1¼ p.); *Baños Orientales*, Calle Vega Murguía 29. — **Sea Baths.** *Baños del Real* (Pl. B, 3), on the beach of La Caleta; *Baños del Carmen*, Alameda de Apodaca.

British Consul, *A. L. Keyser*, Calle Vega Murguía 38; vice-consul, *R. A. Calvert.* — **American Consular Agent**, *Antonio J. Bensusan.* — **Lloyd's Agent**, *H. MacPherson*, San Ginés 6.

English Church Service. Prayers read on Sun. mornings at the British Consul's house. — *Spanish Protestant Service*, Calle Jose de Dios 6 (near Calle Sacramento).

Theatres (comp. p. xxx). *Teatro Principal* (Pl. D, 2, 3), Calle de Aranda; *Teatro Cómico*, Calle Javier de Burgos, for 'honrly pieces' (see p. 55); *Teatro del Parque Genovés* (Pl. B, 1), in snmmer only. — **Bull Ring** (*Plaza de Toros;* Pl. E, 4; comp. p. xxxi), at the E. end of the Recinto del Sur, with room for 11,000 spectators.

Promenades. The popular resorts in summer are the *Plaza de Mina* (p. 435; band on Thurs. and Sun., 9-11 p.m.), the *Alameda de Apodaca*, and the *Parque Genovés* (p. 436); the last two are close to the sea and afford beautiful views. In winter promenading is restricted to the *Parque Genovés*, the *Plaza de la Constitución*, and the *Calle del Duque de Tetuán* (p. 435), the last two in the centre of the town.

Festivals. The chief is the Carnival, celebrated on the three days before Ash Wednesday and on the Sun. following. The Sun. is named *Domingo de Piñata.* — The *Processions (Pasos)* in Passion Week and on Corpus Christi Day are interesting.

Steamboats. *Compañía Transatlántica* (agent, Calle Isabel la Católica 3), on Mon., Wed., & Frid. morning for Tangier and Gibraltar (see p. 449).

CADIZ
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0 50 100 200 300 400
Metros
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1 2 3 4
Bateria de Candelaria
Gobierno Militar
Nª Sª del Carmen
Alameda
Artilleria
Teatro
Bateria
Parque Genovés
Paseo de las Delicias
Pl. Mendez Nuñez
Plaza de la Constitucion
Jardin Botánico
Hospital
Pl. Fragela
Facultad de Medicina
Sº Angel
Pl. de Alfonso XII
Baluarte del Bonete
Castillo de Sta Catalina
Pl. Balón
Hosp. de Mora
Baños del Real
Hospicio Provincial
Asilo de Alfonso XII
LA CALETA
Baños públicos
Puerta de la Caleta
Semaforo
Banderin de Ultramar
Sta Catalina (Capuchinos)
Camino del Castillo de S. Sebastian
Paseo del Sur
MAR DEL
Geograph. Anstalt von

D
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BAHIA
DE CADIZ
SUR
Bat.ª de S.Felipe
Punta S.Felipe
S. Servando
S. Sebastian
S. German
Puerta de S.Carlos
Telégrafos
Plaza de Mina
Academia
Pl. Loreto
Baluarte de S.Antonio
Aduana
Baños
Puerta
Manzana
Aduana Vieja
Bibl.
Teat. princip.
Parques de Suerra
Jimenez
Pl. Topete
Correo
Pl. de Castelar
Pl. de la Libertad
Plaza Isabel II
Bte. d.t Negros
Fab.ª de Tabacos
Estación del Ferrocarril
Muelle de la Capitania
Pl. de la Catedral
Catedral
Parroquia del Sagrario (Catedral Vieja)
La Merced
Baluarte de Santiago
Pl. Sta. Elena
Cel. de 4 Sta. Elena
Puerta de Tierra
Plaza de Toros
Carcel
Pl. S. Roque
Bateria
Matadero
Cuartel de Sn. Roque
Extramuros
Wagner & Debes, Leipzig.

Comp. de Vapores Vinuesa, Espaliú & Co., Comp. Sevillana (agents, R. Alcón & F. Lerdo de Tejada. Calle Isaac Peral 9), *Ibarra & Co.* (agency, Beato Diego de Cádiz 9). — Besides the boats of the Spanish companies numerous foreign steamers touch at Cadiz on their way to the Mediterranean, England (pp. xiv, xv), Germany, France, and Central and S. America.

Local Steamers ply several times a day between Cadiz and *Puerto de Santa María* (p. 430; 7 M., in 1 hr.; fare 1 p. 25 c.; a charming trip), and thrice daily to *Puerto Real* and *La Carraca* (pp. 430, 431; fare 1 p.; the morning boat calls also at Trocadero, p. 430). These boats start at the *Muelle* (Pl. F, 3). No return-tickets are issued. The hours of departure vary daily and may be ascertained at the office Calle Santo Cristo 2 (Pl. E, 3). The inner bay is always calm, but if the sea becomes rough visitors may return from Puerto de Santa María by train.

Diligences leave *San Fernando* (p. 431; ½ hr. by rail; electric tramway also) morning and evening for (14-15 hrs.) *Algeciras (Gibraltar)*, running viâ *Chiclana*, *Vejer*, and *Tarifa* (p. 449).

Principal Attractions (one day). *Torre del Vigía* (p. 435); *Calle del Duque de Tetuán* (p. 435); *Plaza de Mina* and *Picture Gallery* (p. 435); *Baluarte de San Antonio* (p. 435); *Alameda de Apodaca* and *Parque Genovés* (p. 436); *Recinto del Sur*, with the *Capuchin Convent* (p. 437).

Cadiz or *Cádiz* (generally pronounced *Cadi* by Andalusians), a city of 64,134 inhab., the capital of a province, the see of a bishop, and a strong fortress, is most picturesquely situated on a low rock of shell-limestone almost completely surrounded by the sea (comp. p. 431). The rock is protected from the full force of the waves by massive walls, 30-50 ft. in height and nearly 20 ft. thick, for the difference between ebb and flow here amounts in ordinary tides to 6 ft. and in neap-tides to nearly 10 ft. The rock has two flat-topped elevations, the larger of which lies to the N.; the depression between them is traversed by the Calles de la Rosa, Cereria, and de San Juan (Pl. B, C, D, 3). The town, which was rebuilt on a new plan after the catastrophe of 1596 (p. 434), and extended and beautified in 1786, is remarkable for its elegance and cleanliness. The houses are lavishly covered with whitewash, so that from a distance the town seems to be made of plaster of Paris; the Spaniards, following the Moors, liken it to a 'dish of silver' *(una taza de plata)*. *De Amicis* whimsically asserts that the best impression of Cadiz would be given "by writing the word 'white' with a white pencil on blue paper". Owing to the limited area of the site the houses are very tall; nearly all are provided with view-towers *(miradores)* rising over their flat roofs *(azoteas)*, and there is a balcony before every window. Not even in Seville is seen such a lavish use of marble, generally from Italy, in staircases, courts, and halls. The magical charm of Cadiz is farther enhanced by its beautiful parks, the illimitable expanse of its ocean-view, the fresh sea-breezes, and the absence of wheeled traffic and street-noises. Its by-name of *La Joyosa y Culta* is fairly earned by the pleasant manners of its inhabitants; and its shape and situation justify the name of the 'Spanish Venice'.

The CLIMATE of Cadiz is damp and warm. In winter the prevailing winds are from the S.W. In summer a strong E. wind, the so-called Levante, sometimes blows.

History. The tin of the Cassiterides and the silver of Tarshish (p. 322) found their chief market in the Phœnician *Gadir* ('castle', 'fastness'), which was founded by the Tyrians about 1100 B.C. The Carthaginians occupied the town about B.C. 501 and from it overran the entire S. of the peninsula. Hamilcar and Hannibal fitted out their fleets and equipped their armies in the wealthy town, as did also the Scipios, when jealousy of the commercial prosperity of Carthage had thrown Cadiz into the arms of the Romans after the 2nd Punic War. Numerous Greeks settled here. *Gadeira* was visited and the phenomenon of its tides (p. 433; unknown in the Mediterranean) was observed by Greek scholars such as *Pytheas*, in the time of Alexander the Great, *Polybius* and *Artemidorus* in the 2nd cent., and *Poseidonius* in the 1st cent. B.C. The Romans named the town *Gades* (fem. plur.). Pompey and Cæsar disputed its possession (comp. p. 431), while the rich citizens *L. Cornelius Balbus* and his son remained on friendly terms with both. The elder Balbus indeed held a confidential post under Cæsar, who granted the right of Roman citizenship to *Julia Augusta Gaditana* in 49 B.C.; the younger Balbus enjoyed the honour of a trimph. In the time of Augustus Cadiz contained 500 *Equites*, a greater number than any other town except Rome itself and Padua. Its cuisine was as famous as its dancing-girls, the *improbae Gaditanae* of the Romans, still known as '*los mas salerosos cuerpos de España*'. Martial and Juvenal speak of 'jocosæ Gades' as a city of Venus. *Columella*, poet and writer on agriculture, and other writers of the 1st cent. after Christ were natives of Gades. The town retained its commercial importance throughout antiquity. The export of the rich products of the valley of the Bætis reached enormous proportions. The fish and preserved meats of Gades were celebrated in Rome in the 2nd century of our era just as they had been in Athens in the 4th cent. B.C. Yet with the exception of a few fragments of the harbour-works the ancient city has vanished as completely as the sumptuous villas and gardens that occupied, as modern villas do to-day, the mainland between the lagoon of Puerto Real and the mouth of the Guadalete.

In the middle ages Cadiz, the *Jezîrat-Kâdis* of the Arabs, disappears almost wholly from the pages of history. When Alfonso the Learned captured it in 1262 he had to repeople it almost entirely. Its modern revival begins with the discovery of America and the anchoring of the 'silver fleets' in its harbour. Cadiz was frequently attacked by the Barbary corsairs in the 16th cent. (especially in 1553 and 1574), but repelled them on every occasion. *Admiral Drake* burned the shipping in the harbour in 1587. In 1596 *Lord Essex* destroyed 13 Spanish men-of-war and 40 large American galleons in the harbour of Cadiz and plundered the town so ruthlessly, that almost total bankruptcy was the result. The city recovered its prosperity, and as late as 1770 it was still a wealthier place than London. The value of the gold and silver annually imported from America amounted at this period to about 125,000,000 p. (5,000,000*l.*). The later wars, and especially the loss of the Spanish colonies, ruined Cadiz once more. On June 14th, 1808, the Spaniards captured a French fleet under *Rosely* in the inner bay, and from Feb. 4th, 1810, they defended the town vigorously under the *Duke of Albuquerque* against the French army, until the siege was raised by the Duke of Wellington on Aug. 2nd, 1812. It was during this siege that the Cortes discussed and issued the famous liberal constitution of March 19th, 1812 (see p. xl). On Jan. 1st, 1820, *Lieut.-Col. Riego* raised the flag of revolution in the Isla de León (p. 431), with a view to securing the renewal of this constitution, but a French army under the Duc d'Angoulême, after overcoming the gallant resistance of the Trocadero (p. 430), captured the town in 1823. The Cortes liberated Ferdinand VII., whom they had brought with them to Cadiz; and the city was occupied by Bourmont till 1824. Since this period Cadiz, like Málaga (see p. 384), has ever been on the side of the reformer and the revolutionary. In recent years its trade has suffered to some extent from the rivalry of Seville.

On leaving the railway-station or on disembarking from the steamer, we first find ourselves on the *Muelle* (Pl. F, 3), a broad

granite quay, affording a fine panorama of the harbour-side of the city, with its projecting bastions, the *Baluarte de los Negros* (Pl. F, 3) and the *Baluarte de San Antonio* (see below); at the N. extremity are the Punta and Batteria San Felipe. The *Muralla Real*, between the above-mentioned bastions, is being pulled down.

To the W. opens the PLAZA DE ISABEL SEGUNDA (Pl. E, 3), whence the Calle del Duque de la Victoria and its continuations lead to the right to the Plaza de Mina (see below), while the Calle Alonso el Sábio, straight in front of us, leads to the cathedral (p. 437). — To reach the *Baluarte de San Antonio* (Pl. E, 2), with the *Aduana* (custom-house, erected in 1773; Pl. E, 2) and a magnificent view of the bay, we follow the CALLE ISAAC PERRAL, to the right of the Calle del Duque de la Victoria.

In a side-street, Calle Rubio y Díaz (No. 1), is the *Provincial Library* (Pl. E, 2; 'Bibl.'), the groundfloor of which is occupied by the **Museo Arqueológico** (open on week-days, 9-3, Sun. & holidays, 9-12; fee 50 c.). Curator, *Don Pedro Riaño de la Iglesia.*

The museum contains neolithic tools and weapons and other prehistoric objects; Phœnician, Greek, and Roman coins from Gades, terracottas, glass, and inscriptions, Roman architectural fragments; Moorish capitals, coins, etc.; mediæval Christian and modern objects of art. The most interesting exhibits are the *Tombs and their Contents* from the *Phoenician Necropolis* of Cadiz. The most important is a beautiful *Marble Sarcophagus*, found in 1887 at the Punta de la Vaca, near Cadiz, with a bearded figure of the deceased on the lid and a well-preserved skeleton inside. These and the coins are the only extant relics of the Phœnician city.

The best survey of the town and an unimpeded view of the ocean, the Bay of Cadiz, and the mainland is afforded by the ***Torre del Vigía** (Pl. D, 2, 3) or *de Tavira*, the watch-tower of Cadiz (100 ft. high), where all arriving and passing ships are signalled. The top is reached by 151 steps (fee to keeper, who remains below, 30-50 c.). The range of hills to the E. is the Sierra de los Gazules (p. 442). — We follow the Calle Sacramento for a short distance and then turn to the right to the ORATORIO DE SAN FELIPE NERI (Pl. C, 2), the meeting-place, as recorded by a tablet on the W. side, of the Cortes in 1812. The interior contains a Conception by *Murillo* (altar-piece) and a God the Father by *Clemente de Torres.*

The chief square is the large PLAZA DE LA CONSTITUCIÓN (Pl. C, D, 2), from which the *Calle del Duque de Tetuán*, the most animated street in the city, runs towards the S.E. — To the N.E. of the plaza lies the shady PLAZA DE MINA (Pl. D, 1, 2), formerly the garden of the Capuchin Convent and named after the Spanish Revolutionary general. On the S.E. side of this square stands the —

Academia de Bellas Artes (Pl. D, 2), which contains a PICTURE GALLERY and a collection of casts. It is open on week-days 9-3 (in summer 7-4), on Sun. and holidays 10-3. Director, *Don José Pérez y Signinboscun.*

ROOM I (Old Masters). On the right: 23. *J. D. de Heem*, Still-life; no number, *Murillo*, *Ecce Homo, from the Capuchin convent at Cadiz (p. 437); no number, *Rubens* (?), Holy Family; 59. *School of Van Dyck*,

Christ mourned over by an angel; 32. *Jac. Jordaens* (?), The four Latin Fathers of the Church; 53. *Alonso Miguel Tobar*, Copy of Murillo's Virgen de la Faja (formerly in the possession of the Duke of Montpensier); 4. *Jac. Bassano*, Expulsion of the money-changers. — 25, 24. *Herrera the Elder*, SS. Paul and Peter; 7. *Alonso Cano*, Virgin and Child appearing to St. Francis; 2. *Jac. Bassano*, Christ in the house of the rich Pharisee. — *39. *Unknown Master*, Last Judgment. Next comes a series of pictures by *Zurbarán* (p. lxxxi), from the Cartuja of Jerez (p. 429): *64. St. Bruno at prayer; no numbers, *Symbolical representation of the rebuilding of the church of Portiuncula at Assisi by St. Francis; Descent of the Holy Ghost; two angels with censers; seven saints of the Franciscan order; St. Lawrence; John the Baptist; the four Evangelists. *65. *Cologne School*, Virgin and Child.

Room II (modern pictures). On the right: no number, *J. Aldaz*, Flower-girl (1885); above, *Ruiz Lana*, Arrival of Columbus in the West Indies, Oct. 12th, 1492; no numbers, *J. F. Albazuza*, Cobbler (1894); *J. G. Ramos*, The curé; 132. *Balaca*, Capture of Cadiz by Alfonso the Learned (p 434); 134. *Cabral Bejorano*. Same subject; 151. *Alej. Ferrant*, Murillo's fall from the scaffolding (p. 437); no number, *Morillo*, Cæsar visiting the temple of the Tyrian Hercules (p. 431); above, 153. *Al. Ferrant*, Victory of Cadiz over the Barbary corsairs. — 200. *Ramón Rodríguez*, Junta of Cadiz in 1810 communicating to the people the answer given to Marshal Soult's demand for the surrender of the town ('la ciudad de Cádiz, fiel á los principios que ha jurado, no reconoce otro Rey que el Señor Don Fernando Septimo'). — *Ruiz Lana*. Canal in Venice; *Meifrén*, Barcelona harbour (1887); *S. Viniegra*, Burial of Isabella the Catholic (1885); 135. *Mariano Belmonte*, Sierra de Córdoba; *Jiménez Aranda*, Good night! (1893); *E. P. Valluerca*, Washerwomen; *Ed. Cano*, Capuchin friar.

A little way to the N.E. of the Plaza de Mina is the new ***Alameda de Apodaca** (Pl. C, D, 1), affording a view of the N. side of the bay and the distant mountain-ranges to the E.; in the sea are the rocks known as the *Cochinos* (left) and the *Puercas* (right). — We now proceed to the N.W., passing (left) the church of *Nuestra Señora del Carmen* (Pl. C, 1; with the tomb of Adm. Gravina, the commander of the Spanish fleet at Trafalgar) and (right) the *Batería de Candelaria*, to the extensive ***Parque Genovés** (Pl. B, C, 1, 2), laid out in 1892. The middle of the park is occupied by a summer-theatre (p. 432), a palm garden, and a grotto with a terrace commanding an open view of the sea.

The Calle de Santa Rosalia, beginning opposite the grotto, leads to the Plaza Fragela (Pl. C, 2) and to the small *Jardín Botánico* (Pl. B, 2), which contains a fine array of sub-tropical plants and a dragon-tree (p. 447) 500 years old. On the S.W. side of the Plaza Fragela stands the unfinished *Gran Teatro*. Opposite are the *Military Hospital*, with the parish-church of *Santo Angel de la Guarda*, and a *Medical Faculty* in connection with the University of Seville (comp. Pl. B, 2). — Farther to the S. are the *Hospital de Mora*, a provincial hospital founded by José Moreno de Mora in 1904, and the *Hospicio Provincial* (Pl. D, 3), an institution for the sick and orphaned.

On the bay of **La Caleta** (Pl. A, 3) lie the *Baños del Real* (p. 432). To the N. of this bay is the *Castillo de Santa Catalina* (Pl. A, 2, 3). To the S., on a rocky spit projecting far into the ocean and about $^3/_4$ M. beyond the *Puerta de la Caleta*, is the *Castillo de San Sebastián*. Numerous 'pot-holes' *(ollas)* have been worn in the shell-limestone rock by the action of the waves.

From the Puerta de la Caleta we proceed, passing the *Meteorological Station (Mareógrafo y Estación Meteorológica)* and the *Presidio Militar*, to the **Recinto del Sur** (Pl. B-E, 4), which is generally lined with files of patient anglers, at whose feet the sea tosses and roars. The fish are attracted by the refuse poured into the sea through the openings left in the wall for the purpose. The neighbouring quarter of the town is inhabited by the lower classes. — To the left lies the secularized **Capuchin Convent** (Pl. C, 4), now used as a *Manicomio* or insane asylum. Its small church of *Santa Catalina* (entrance in the court to the right; ring at the door to the left; fee to the priest who acts as guide 1 p.) contains, as its high-altar-piece, a *Betrothal of St. Catharine by *Murillo*, the last work of the master and one of his best. In painting it he had a fatal fall from the scaffold, and the picture was finished after his death (April 3rd, 1682) by *Meneses Osorio*. On the left wall are a Conception and a St. Francis with the stigmata, two small works of inferior value, also ascribed to Murillo.

As we continue to follow the Recinto del Sur towards tho W., we have a fine view of the S. front of Cadiz, with the cathedral, the bull-ring, the suburb of San José, and the Castillo de la Cortadura (p. 431). In the sea, off San José, lie the rocks named the *Corrales*. — The Calle del Puerto Chico ascends to the left to the Plaza de la Libertad (Pl. D, 3), in which stands the *Mercado*, the chief market of the city, presenting a very animated scene in the early morning. The N. part of the plaza is occupied by gardens (Parque de Guerra Jiménez). — We proceed to the E. through the palm-planted Plaza de Castelar (Pl. D, E, 3), where a bronze statue was erected in 1905 to the statesman *Emilio Castelar* (b. 1832 in the house opposite, d. 1899), to the Plaza de la Catedral.

The **Cathedral** (Pl. D, E, 3, 4), or *Catedral Nueva*, begun in 1722 by *Vicente Acero* and *Torcuato Cayón*, was completed in 1832-38 by *Bishop Domingo de Silos Moreno*, a statue of whom faces the front. The older parts are built of shell-limestone, the newer of Jerez sandstone.

The Interior, 278 ft. long and 197 ft. wide, with a dome 170 ft. high, is not very happy in its proportions and is farther spoiled by being partly lighted by panes of crudely coloured glass. The fine *Sillería* in the coro, brought from the Cartuja of Seville (p. 419), is by *Pedro Duque Cornejo*, a pupil of Roldán. Among other contents of interest are a Conception by *Clemente de Torres*, a statue of St. Servandus by *Luisa Roldán*, a St. Bruno by *Montañés*, and some processional crosses. — The *E. Bell Tower*, on the main front, commands a charming view (ascent by an inclined plane; fee 30 c.).

The **Catedral Vieja**, or *Parroquía del Sagrario* (Pl. E, 4), in the small plaza to the E. of the New Cathedral, originally erected by Alfonso the Learned in the 13th cent., was almost entirely destroyed in the siege of 1596, after which it was rebuilt in its present unpretentious Renaissance form. Some of the paintings are by *Cornelius Schott*. The altar to the left of the high-altar has a good relief of the

Coronation of the Virgin. A side-room to the left contains a silver custodia, 25 ft. high, the largest of its kind, by *Antonio Suárez* (1648-64; p. lxiv). The church also bears the name of *Santa Cruz sobre las Aguas*, because the only fresh spring in Cadiz rises below its high-altar. A similar spring is mentioned in connection with the temple that stood here in antiquity. — The high-lying old quarter to the E. of the cathedrals has narrow lanes.

To the S.E. is the *Puerta de Tierra* (Pl. F, 4), leading to the **Extramuros**, a sandy district with villas and gardens. By keeping to the left outside the gate we reach (3/4 M.) the *Barrio de San Severiano*, with the *Buena Vista* and the *Venta de Eritaña*, two restaurants commanding charming views. Adjacent are the large ship-yards of the *Astilleros de Vea-Murguía*. By keeping to the right beyond the gate we reach (ca. 1 1/4 M.) the *Barrio de San José*, with numerous taverns, the large *Cementerio General* (to the W., close to the sea), and the Protestant *Cementerio Inglés* (to the E., adjoining the railway).

53. From Bobadilla to Gibraltar viâ Ronda and Algeciras.

Railway to (110 M.) *Algeciras* in 5 1/2-7 hrs. (fares 23 p. 50, 17 p. 65, 10 p. 70 c.). There are also local trains between Ronda and Algeciras. The railway, belonging to an English company, has excellent second-class carriages. — From the pier at *Algeciras-Puerto* (comp. p. 441) Steamboats, connecting with the trains, cross to *Gibraltar* in 1/2 hr. (fares 1 p. 50 c., 1 p.). The charge for conveying the luggage across is included in the through-tickets.

Bobadilla, see p. 379. — The train traverses a featureless plateau to (8 1/2 M.) *Campillos*, and then intersects the last N. spurs of the mountains of S. Andalusia. — 13 1/2 M. *Teba*. The little town is picturesquely situated amid the limestone mountains, about 1 M. to the left, and is visible for some time after we leave the station. The Empress Eugénie (p. 344) is Countess of Teba. Beyond (19 1/2 M.) *Almargen* a dreary, water-furrowed hill-district appears to the right. 26 M. *Cañete la Real*. — The railway enters the valley of the *Guadalete* (p. 429) and ascends to the S., between limestone hills, to the high-lying plateau of (33 1/2 M.) *Setenil*. We pass a small lake (on the left) and traverse groves of cork-trees. 38 M. *Parchite*. — Farther on we have a fine view of the mountains of Ronda and ascend through the olive-groves to its vega. The station of (44 M.) *Ronda* lies to the E. of the town.

Ronda. — **Hotels.** Station Hotel, in connection with the *Railway Refreshment Rooms*, pens. from 10-12 1/2 p.; Hôt. Royal, in the town, near the Paseo de la Merced (p. 439), good; Hot. Gibraltar, Plaza Alarcón 5, pens. 10 p., very fair; Fonda Rondeña, Calle Cánovas del Castillo 43, pens. with wine from 6 p., these two plainer. — The white wine of Ronda is celebrated. — Owing to its lofty and healthy situation Ronda is a favourite summer-resort from Gibraltar. The *Feria* (May 20th-22nd), during which bull-fights are held, is one of the most interesting annual fairs in Spain.

Ronda (2460 ft.), a town with about 19,000 inhab., whose chief sources of revenue are flour-milling, fruit-growing, and vineyards, is

Geogr. Anst. von Wagner & Debes, Leipzig

most picturesquely situated in the midst of a magnificent amphitheatre of mountains. To the N.W. is the *Sierra de Grazalema*, with the five-peaked *Cerro de San Cristóbal* (5630 ft.); to the S.W., the *Sierra de Libar* (p. 440); to the S., the *Sierra de Ronda* and *Sierra de Estepona* (p. 441); to the S.E., the *Sierra de Tolox* (6425 ft.). From the fertile vega at the base of these mountains rises an isolated plateau, which on the W. and N.W. descends in almost perpendicular precipices, while it is rent in twain by a chasm, 295 ft. wide and about 500 ft. deep, formed by the river *Guadalevín* (Guadiaro, p. 440). The old town, or *Ciudad*, built by the Moors on the site of the Roman *Arunda*, occupies the S. point of this plateau. At its foot has arisen the small suburb *Barrio de San Francisco*. The N. end of the plateau is occupied by the new town, or *Mercadillo*, founded by the 'Catholic Kings' on the surrender of Ronda (May 20th, 1485), which fell after a siege of 20 days. Ronda is one of the most interesting towns in Spain (comp. p. 325).

From the railway-station a bad road leads to the W. to (1/2 M.) the New Town, with its straight and monotonous streets and its low, whitewashed houses. The Carrera de Espinal (Pl. D, C, 1, 2) reaches the *Calle de San Carlos*, the main street, almost opposite the *Plaza de Toros* (Pl. B, 2). — A little to the N. lies the *Alameda* or *Paseo de la Merced* (Pl. B, 2), with its pleasant grounds. The railed-in platforms on its W. side command a splendid view of the old town, the vega, the river 600 ft. below us, and the lofty mountains.

The Calle de San Carlos ends on the S. at the *Puente Nuevo* (Pl. C, 3; 1761), a bridge spanning the imposing **Tajo (*i.e.* 'cutting', 'gorge'; 330 ft. deep) of the Guadalevín, which is filled with the spray of the foaming river, at its narrowest point. The bridge affords splendid views of the abrupt sides of the ravine and the rock-choked bed of the river. The E. bank is partly overgrown by cactus, while on the W. side are several mills (p. 440).

On the height to the S. of the gorge lies the Old Town. From the open space above the bridge, the Calle de Méndez Núñez leads in a straight direction to the Plaza de la Ciudad (p. 440). To the right is the way to the Campillo (p. 440). To the left is the Calle del Marqués de Paradas (Pl. C, 3), No. 17 in which is the *Casa del Rey Moro*, with its view-terrace overlooking the Tajo. The *Mina*, an underground staircase of 365 steps descending to the river, was hewn out by the Moors to obviate the danger of a water-famine in case of a siege (no longer accessible).

The street continues to descend, passing the *Casa del Marqués de Salvatierra*, with its Renaissance portal, to the lower Tajo bridges, the *Puente de San Miguel* and the *Puente Viejo* (Pl. C, D, 3, 4). — We then ascend, by a stony path skirting the Moorish town-walls, to (10 min.) a road leading to the church of *Espíritu Santo* and the *Barrio de San Francisco*, whereas an ascent of 1 min. to the right

brings us to the Moorish *Alcazaba* (Pl. C, 5; view), destroyed by the French in 1808 and now pulled down.

In the Plaza de la Ciudad (Pl. C, 4), which is adorned with a column to the memory of *Vicente de Espinel* (1550-1624), a poet and musician who was born at Ronda, rises the interesting church of *Santa María la Mayor*, originally a Moorish mosque and still retaining some of its Moorish cupolas. The Gothic aisles and the lofty plateresque Capilla Mayor were later additions. The Renaissance choir-stalls are adorned with 24 good figures of saints and reliefs of scenes from the life of the Virgin.

The Calle de la Caridad (Pl. C, B, 4) leads from the W. angle of this plaza to another small square, on the left side of which (No. 6) stands the *Casa de Mondragón*, a Renaissance edifice with two attractive courts and several good wooden ceilings in the Mudejar style. From the balcony and the two terraces we look almost sheer down into the abyss of the Tajo (fee 50 c.). Farther down is the *Campillo*, a shady plaza on the W. border of the old town, affording a view of the new town.

From the Campillo we may visit the Mills (*Molinos;* Pl. B, 2) on the Guadalevín. The easy main path leads circuitously to (1/2 hr.) the *Lower Mills.* A narrow path, diverging to the right at the first bend, leads along the slope to (5 min.) the *Upper Mill*, which commands a fine view of the Puente Nuevo and the falls of the Guadalevín. The path leading hence to (20 min.) the lower mills is partly cut in the rock and should not be attempted by any but good climbers.

The ruins of the originally Iberian and afterwards Roman town of *Acinipo*, the stones of which formed part of the building material of the old town of Ronda, with important remains of a theatre, lie 7 1/2 M. to the N. *(Ronda la Vieja).* On the other hand the name 'Campos de Monda', which occurs in the vicinity of Ronda, does not seem to be connected with the ancient town of Munda (comp. p. 379) — The *Cueva del Gato* ('cat's cave'), a stalactite cavern to the S.W. of Ronda, may be visited thence on horseback (ca. 2 hrs.) or from Benaoján station (see below).

The Railway to Algeciras descends viâ (48 1/2 M.) *Arriate*, making a wide bend, and sinks into the valley of the Guadalevín, which below Ronda takes the name of *Guadiaro.* — 53 1/2 M. *Montejaque* lies to the right, at the base of the *Sierra de Libar*, a bare chalk range, along the steep flanks of which the railway runs. To the right is the Cueva del Gato (see above). — 58 M. *Benaoján.* Three tunnels are passed through, beyond the second of which we cross to the left bank of the river, here closely hemmed in. — 62 M. *Jimera*, a small place with rich groves of olives and oranges. We return to the right bank to (68 1/2 M.) *Cortes*, beyond which we traverse a fertile plain with numerous olives and almond-trees.

The Guadiaro forces its circuitous way through the steep heights of the *Sierra de Ronda*, while the railway passes from bank to bank by tunnels and bridges. The romantic *Guadiaro Gorge*, the narrowest part, is reached beyond the seventh tunnel. On emerging from the next tunnel we enjoy a grand view (left) of the mouth of

the gorge, seen to still greater advantage by the traveller in the reverse direction. Four tunnels.

74½ M. **Gaucin.** The little town of this name (ca. 2035 ft.; *Fonda Inglés*) lies high up in the mountains, about 5½ M. to the E. It has the ruins of a Moorish castle and commands a fine, though distant view of Gibraltar, the sea, and the coast of Africa. Pop. 3900. — The train runs high above the right bank of the river and through a tunnel. 80½ M. *San Pablo*, the first place in the *Campo de Gibraltar*, lies amid oak-grown hills.

84 M. **Jimena** is the station for the small town of *Jimena de la Frontera* (comp. p. 428; 7500 inhab.), which occupies the site of the Iberian *Oba*, 2¼ M. to the W., on the hillside beyond the streamlet of *Hosgarganta*. It contains an old Moorish castle. At the foot of the hill is the sanctuary of *Nuestra Señora de los Angeles*.

We cross the Hosgarganta. To the left, in the distance, rises the *Sierra de Estepona* or *Sierra Bermeja*. — 91½ M. *Castellar*, a decayed Moorish fortress, lies about 3 M. to the W., on a hill between the Hosgarganta and the *Guadarranque*. The road to it ascends by flights of steps. We pass through celebrated cork-woods *(Quercus suber)*. To the right lie the convent and (97 M.) station of *Almoraima*. The former, founded in 1603 and now private property, is much frequented by the rural population on May 3rd.

101 M. **San Roque** *(Fonda La Mariana;* Brit. vice-consul, *G. F. Cornwell, K. C.)*. The small city (8560 inhab.), not visible from the railway, was built, like Los Barrios and the new quarter of Algeciras, by the Spaniards who left Gibraltar after 1704 (p. 446). Many English families from Gibraltar spend the summer here. — To the left appears the wide Bay of Algeciras, with the limestone precipices of Gibraltar and the African coast with the Sierra Bullones (p. 449). We cross the Guadarranque near its mouth, where, on the farm of *El Rocadillo*, are some low mounds, marking the site of the ancient town of *Carteia* (p. 446).

105 M. *Los Barrios;* the place is about 2½ M. to the W. of the railway. — We cross the river *Palmones* and descend in a wide sweep, finally passing under an arch of the old Moorish aqueduct.

110 M. **Algeciras.** — **Railway Stations.** *Algeciras-Estación*, to the S.W. of the town; *Algeciras-Puerto*, by the pier. Besides the steamer in connection with the trains (p. 438), which cross to Gibraltar 5 times a day, steamers of the *Comp. Transatlántica* leave three times weekly for Gibraltar, Tangier, and Cadiz, and once daily for Ceuta. The porters at the harbour of Algeciras are notorious for the large fees they demand. The charge for conveying the luggage is included in through-tickets (see p. xix).

Hotels (comp. p. xxiv). HOTEL REINA CRISTINA, 7 min. to the S. of the pier, in an open situation on the right bank of the Miel, with large garden and Anglo-American clientèle, pens. from 20-25 p. (Feb.-April from 28 p.); *HOT. ANGLO-HISPANO, near the pier, patronized by passing travellers, pens. from 15-20 p.; HOT. MARINA, clean, pens. from 8 p. (wine extra). — **Cafés** near the Hot. Anglo-Hispano and in the principal square.

British Vice-Consul, *W. J. Smith.* — LLOYD'S SUB-AGENT, *Lewis Lombard.* AGENT OF THE NORTH GERMAN LLOYD, *Alfred Walter.* — **English Physician**, *Dr. Alex. W. W. Dowdin*, Villa Santa Rosa.

Algeciras, a pleasant country-town with 13,300 inhab., lies on the W. side of the Bay of Algeciras on the hilly foreland of the wooded *Sierra de los Gazules*, and on the left bank of the *Miel*, the mouth of which forms the harbour. Algeciras is frequented as a winter-resort, mainly by British and American visitors, but it is insufficiently protected against N. and E. winds. The modern town was colonized by the Spaniards who left Gibraltar in 1704 and in 1760 it was considerably enlarged by Charles III. It has now, however, almost no trade or industry. The *Casa Consistorial*, to the N. of the church, was the scene of the Morocco Conference (Jan. 17th - April 7th, 1906). — To the S.W., beyond the river and the railway, lie the scanty remains of *Old Algeciras*, which was founded by the Moors in 713, two years after their first invasion of Spain (p. 446). The Moorish name, *al-Gezîra al-Khadrâ* ('green island'), is also preserved in the *Isla Verde* lying opposite the town. In 1344 Algeciras was taken from the Moors by Alfonso XI. of Castile, but it was recaptured in 1368 by Mohammed V. of Granada and almost totally destroyed.

Diligence to *San Fernando* (Cadiz), see p. 433.

The *Bay of Algeciras*, an expansion of the Straits of Gibraltar, open only on the S., is almost circular in shape. It is about 5 M. across and 65-1650 ft. in depth. The ferry to Gibraltar passes the *Isla Verde* (see above; on the right) and affords a fine view of the rock of Gibraltar and of the Sierra Bullones (p. 449) in Africa.

54. Gibraltar.

Arrival. The Algeciras steamers lie alongside the *Commercial Mole*, the extension of the *Old Mole*. Some of the ocean-steamers drop their anchors in the unsheltered bay at a considerable distance from the town, but land their passengers in tenders (free). For landing in other cases there is a fixed tariff: to or from a steamer 1*s.* 6*d*, luggage up to 56 lbs. free, each addit 56 lbs. 6*d*., but most passengers compound for their luggage at 2*s*. In bad weather the tariff is increased by one-third, doubled, or trebled, according to the signals hoisted at the landing-place (red, blue, or blue and white). — The *Custom House Examination* takes place at the Harbour Gate; it is usually limited to tobacco, spirits, and firearms. — *Permits of Residence* for non-British visitors must be obtained at the Police Office opposite; these are valid until evening only and must be extended (apply to the hotel-landlord) if the night be spent on shore.

It should be noted that the gates are closed after the evening gun, but up to 11.30 p.m. free egress or ingress is obtained on application at the Police Station: between 11.30 p.m. and sunrise no one is allowed to enter or quit the town without special permission. — Visitors should not leave the main paths without permission, and it is prohibited to make either drawings or notes when near the fortifications.

Hotels. *Hôt. Bristol (Pl. a), Cathedral Square, quietly and pleasantly situated; Grand Hotel (Pl. b), Hôtel Cecil (Pl. c), both in Waterport Street (pens. from 16*s.* 6*d*. upwards at these three). — Less pretending: Hôtel Continental (Pl. d), Waterport Street; London, City Mill Lane; Fonda de España, Waterport St.; at these pens. from 7*s.* per day. In spite of their comparatively high prices nome of these hotels is quite up to modern requirements. Table wine is charged extra. — Boarding Houses: *Carlton House*, Scud Hill South; *Rugby House*, Prince Edward's Ramp.

Geograph. Anstalt von Wagner & Debes, Leipzig

Café. *Café Universal*, Waterport Street; groundfloor frequented by soldiers and sailors, 'saloon' up-stairs more select.

Cabs (stands at Waterport Gate, Commercial Square, and Cathedral Square). *Drive* (1-2 pers.) in the lower town, between Waterport Gate and the Alameda, 6*d.*; in the upper parts of the town (Governor's Street), 9*d.*, to Catalan Bay 1*s.* 3*d.*, to the lighthonse 1*s.* 4*d.*, to the Governor's Cottage 1*s.* 9*d.* *Per Hour* (1-2 pers.), 1*s.* 6*d.*, each additional ½ hr. 6*d.*; each extra person pays 3*d.* more (to the lighthouse or Governor's Cottage 5*d.*). Each article of luggage 2*d.* — The cahmen generally refuse to take a fare at these legal prices; it is necessary to make a bargain in advance. Night-fares are subject to agreement. Complaints should be addressed to the police.

Saddle Horses may be hired of *Frank Sant*, College Lane, or of *H. González*, Horse Barrack Lane (10 p. per day).

Omnibus every ½ hr. from Commercial Sqnare to the New Mole Parade (20 c.).

Post Office (Pl. 1), Waterport Street, open 7 a.m. to 8 p.m. (on Sun. 8-10 a.m.). The overland English mail closes at 6.45 a.m. — **Telegraph Office** *(Eastern Telegraph Co.)* in the adjoining building, open from 6 a.m. till midnight. Tariff to England 3*d.* or (viâ Malta) 6*d.* per word; to America 1*s.* 4*d.*-1*s.* 11*d.* per word.

Theatres. *Theatre Royal* (Pl. 5), Governor's Parade, for operas; *Assembly Rooms* (Pl. 8), in the Alameda (p. 447), built in 1884-85, for dramas. — A **Military Band** plays on the Alameda on Snn. and Wed. afternoons.

Banks. *Anglo-Egyptian Bank*, Market Street, opposite the police-office; *Larios Hermanos*, Irish Town; *Cook & Son* (tourist agents), Waterport Street; *Mosley & Co.*

Money. British currency is legal tender and is alone accepted at the post office and other government departments, hut Spanish money is freely accepted at shops, etc. The 5-peseta piece is usually called 'dollar'.

Bookseller, *A. Beanland*, 103 Church Street. — **Garrison Library,** Governor's Parade, founded in 1793, with ahout 50,000 vols. and large reading and club rooms; *Gibraltar Commercial Library.* — **Photographs.** *Benoliel & Co.*, Gnnner's Lane; *A. Freyone*, 96 Waterport Street. — **Oriental Bazaar:** *Chelanam*, opposite Hôt. Cecil. — **Tobacco** (cheap) at *R. Povedano's*, next the Grand Hotel; *James Speed & Co.*, Waterport Street, etc.

American Consul, *R. L. Sprague*, Prince Edward's Road; vice-consul, *A. D. Hayden.* — LLOYD'S AGENTS, *Smith, Imossi, & Co.*, Irish Town.

Steamboats (comp. p. 442). Gibraltar has steamship communications with all the important harhours of the world (see the 'Gibraltar Chronicle'). To *Algeciras*, see p. 441; to *Cadiz* viâ *Tangier*, see p. 449; *Spanish Coasting-Steamers*, see pp. 287, 382, 433, etc. — Lines to and from *England*, see pp. xiv, xv. — *P. & O. Steamship Co.* (weekly in each direction) and the *Orient-Royal Steamship Co.* (fortnightly in each direction) hetween London, Plymouth, and the East (agents for both, *Smith, Imossi, & Co.*, Irish Town). — *Hall's Line* from Gibraltar viâ *Málaga* (1*l.*) to *Cadiz* (1*l.* 10*s.*) and *Lisbon* (London; agent, *W. J. S. Smith*, Bomh House Lane). — *North German Lloyd* (comp. p. xv) six times a month hetween New York, Gibraltar, and Genoa (agents, *J. Onetti & Sons*, Engineer Lane). — *Hamburg-American Line* (pleasure-cruises only; agents, *John Carrara & Sons*, Waterport St.). — *Oldenburg-Portuguese Steamship Co.*, once a month to the Moroccan coast (agents, *Maters & Sons*, Pitman's Alley). — *Adria Steamship Co.* (Hungarian), for Trieste, Messina, Algiers, Málaga, and Tangier (agents, *Bland & Co.*, Irish Town).

Golf Links at *Campamento* (p. 449); green-money 1*s.* per day. — Visitors with introductions have opportunities of joining the *Calpe Hunt* (1*l.* per month), the *Lawn Tennis Club*, the *Cricket Club*, etc.

Principal Sights (one day). Morning: Visit the *Alameda* (p. 447) and *Galleries* (p. 447); walk up to the *Signal Station* (p. 448). Afternoon: excursion to *Europa Point* and *Governor's Cottage* (p. 447) or to *Catalan Bay* (p. 448). — *Guides* (10 p. per day; superfluous), at the hotels.

Gibraltar, a town of 27,500 inhab. (incl. a garrison of 6500 men), an important British fortress, and the 'key of the Mediterranean', lies opposite Algeciras, on the E. side of the *Bay of Algeciras* or *of Gibraltar*, which forms the N.E. expansion of the *Strait of Gibraltar*, the *Fretum Gaditanum* or *Herculeum* of the ancients and the *Estrecho de Gibraltar* of the Spaniards. The widest part of the strait (ca. 28 M.) is towards its W. or oceanic end, between *Cape Trafalgar* (p. 454) in Spain and *Cape Spartel* (p. 454) in Morocco. The E. entrance is much narrower ($12^1/_2$ M.). The narrowest part of all (8 M.) is between the *Punta Marroquí* (p. 449), at Tarifa, and the *Cuchillos de Siris* in Africa. Navigation is always difficult and sometimes dangerous, partly on account of the frequent land-winds from both sides and partly owing to the strong currents. The lighter Atlantic current on the top sometimes sets at the rate of 5 M. per hour; below is the salter, and therefore heavier, current from the Mediterranean.

Gibraltar Bay, though little affected by these currents, is but an indifferent harbour owing to its want of shelter on the S.W. and E. The bay, which is 7 M. long and 4-5 M. wide, is in the form of a horseshoe, bounded on the W. by the *Sierra de los Gazules* (p. 442) with the *Punta Carnero*, on the N. by the plain of the *Palmones* and *Guadarranque* (p. 441), and on the E. by the *Peninsula of Gibraltar* with *Europa Point (Punta de Europa)*.

The *Rock of Gibraltar*, consisting mainly of jurassic limestone, stretches almost exactly from N. to S., with a length of nearly 3 M. and a breadth of $^1/_2$-$^3/_4$ M. *Mt. Rockgun* (1356 ft.), the N. and lower summit, is separated by a saddle from the higher ridge to the S., with the *Signal Station* (1295 ft.), the *Highest Point* (1396 ft.), and *Sugar Loaf Hill* (*O'Hara's Tower;* 1361 ft.). The N. and E. sides of this huge gray mass are almost vertical, while to the S. and W. it descends in step-like terraces. The higher slopes are overgrown with cactus, and harbour a troop of about 40 Barbary apes *(Inuus ecaudatus)*, the only wild monkeys in Europe. Barbary partridges (not elsewhere occurring in Europe) and rabbits abound. The vegetation is somewhat more luxuriant on the lowest stage of the W. side.

The Rock is united with Spain by a flat sandy *Isthmus*, $1^3/_4$ M. long and only $^1/_2$ M. wide. The central portion of this, about 550 yds. long, is maintained as a neutral zone between the frontiers of the British possession and Spain. To the N. of this zone lies the Spanish frontier-town of *La Línea de la Concepción* (p. 448).

'L'aspect de Gibraltar dépayse tout à fait l'imagination; l'on ne sait plus où l'on est ni ce que l'on voit. Figurez vous un immense rocher ou plutôt une montagne de quinze cents pieds de haut qui surgit subitement, brusquement, du milieu de la mer sur une terre si plate et si basse qu'à peine l'aperçoit-on .... Ce qui ajoute encore à l'effet de rocher inexplicable, c'est sa forme; l'on dirait un sphinx de granit énorme, démesuré, gigantesque .... La tête, un peu tronquée, est tournée vers l'Afrique, qu'elle semble regarder avec une attention rêveuse et profonde' *(Gautier)*.

'It is the very image of an enormous lion, crouched between the Atlantic and the Mediterranean, and set there to guard the passage for its British mistress' *(Thackeray).*

North Town, or the town proper of Gibraltar, covers the N. third of the W. slope of the rock, while the other two-thirds are occupied by the grounds of the Alameda, the attractive villas of the suburb of *South Town*, and the *Lighthouse* at Europa Point. The houses of the town, of the same neutral gray tint as the rock itself, ascend in terraces to a height of about 260 ft. above the sea. The streets are dark and narrow, and seldom expand into a square of any size. Though the resident population (apart from the military) are mainly Spaniards and a heterogeneous swarm of Jews and immigrants of all nationalities from the shores of the Mediterranean, the town still contrives to present a somewhat English appearance. The most conspicuous figures in its streets are the red-jacketed British soldier, the kilted Highlander, and the numerous Moors, mostly dealers from Tangier. The traveller coming from Spain is pleasantly struck with the cleanliness of the streets and the absence of beggars.

The TRADE of Gibraltar consists mainly in the importation of live-stock and other provisions from Galicia and Morocco, especially from Tangier (comp. p. 451). There is also a good deal of smuggling over the Spanish frontier. The harbour is of great importance as a coaling-station and is entered annually by about 5000 vessels, with a burden of $4^1/_2$ million tons.

The CLIMATE is not always such as to induce the visitor to protract his sojourn. The E. wind often brings a damp fog, which shrouds the entire Rock, while the W. side of the bay may be glancing in the sunshine. Or the N. wind may descend, charged with the icy cold of the snow-fields of the Serranía de Ronda. In summer the bare rock becomes a regular oven, reverberating the rays of the sun with almost intolerable vigour. The inhabitants then flee for refuge to their villas on the isthmus, which are open to the sea-winds on both sides, or to the lofty heights of San Roque (p. 441) or to Ronda (p. 438). The E. side of the rock is in shade in the afternoon. — Gibraltar depends for its DRINKING WATER on the rain collected in tanks, but a good supply for sanitary purposes is obtained from brackish springs discovered in 1868 on the North Front (p. 448).

In antiquity the almost uninhabited rock of *Calpe* (Gibraltar) and the African promontory of *Abyla* (now the Sierra Bullones, near Ceuta; p. 449) were known as the 'Pillars of Hercules'†. The strait between them was regarded as the S. entrance to the Ocean, while the channel between France and England was the N. entrance. Under the protection of their god Hercules Melkart, the Phœnicians pushed their adventurous voyages beyond the Pillars as far as Britain, whence, along with their cargoes of tin to be mixed with copper in order to make bronze, they brought the first tales of the North, with its long winter-nights. The earliest Phœnician

† The well-known sign for the dollar ($) is sometimes explained as a representation of the Pillars of Hercules, united by a scroll with the inscription 'non plus ultra'.

settlement on the Bay of Gibraltar was also named *Calpe*, while *Carteia*, on the innermost recess of the bay (p. 441), must be regarded as of Iberian origin. Carteia, which was also an important seaport under the Carthaginians, received the first Roman colony on the Iberian Peninsula in B.C. 171 and seems to have vanished from the face of the earth at the time of the Vandal invasion. It is not till 711 that the bay again appears in history. In that year the Arab *Târik ibn Zijâd*, at the head of a plundering expedition sent to Spain by *Mûsa*, the African viceroy of the Caliph of Damascus, landed near the present Algeciras and afterwards established a fortress on the commanding rock of Gibraltar (comp. p. 448). It is from this Moorish warrior that Gibraltar derives its modern name, a contracted form of *Gebel al-Târik*, or 'hill of Târik'. In 1160 the fortifications were considerably strengthened by *'Abdelmûmin* (p. 369), the Almohad. In 1309 *Al. Pérez Guzmán el Bueno* captured the place for Ferdinand IV. of Castile, but it was recaptured by the Moors in 1333, and it was not till St. Bernard's Day (Aug. 20th), 1462, that it was again taken by *Guzmán, Duke of Medina Sidonia*, and passed permanently into the power of Castile. In 1465 the duke was invested with the castle and Campo de Gibraltar (p. 441) as a perpetual fief, but his descendants had to relinquish it to the crown in 1502. Gibraltar was sacked in 1540 by *Khaireddin* (Barbarossa), the Algerian pirate, in consequence of which Charles V. had the works rebuilt by *Speckel* of Strassburg (1540) and caused new fortifications, extending from the S. side of the town to the crest of the rock, to be constructed by *Giov. Batt. Calvi*, an engineer of Milan (1552). In 1610 the Spanish admiral *Don Juan de Mendoza* escorted the Moriscoes back to Morocco from the very harbour where their forefathers had begun their victorious career through the Peninsula. More celebrated than all the ten sieges it underwent in its earlier history was that which took place in 1704 during the War of the Spanish Succession, when the British fleet under *Admiral George Rooke* and *Prince George of Hesse-Darmstadt* surprized and overpowered the weak Spanish garrison. The twelfth siege took place in 1704-5, when the British succeeded in retaining possession of the fortress in spite of a six months' bombardment by the combined forces of France and Spain. At the Peace of Utrecht in 1715, and again at the Peace of Seville in 1729, after another ineffectual siege (1727), the Spaniards had to submit to leaving Gibraltar in foreign hands. The last great siege of Gibraltar extended from 1779 to 1783, and had the same result, in spite of the floating batteries invented by the Frenchman *D'Arçon*, which, though described as 'incombustible and unsinkable', were destroyed by the British artillery. The British commander was *General Eliott*, afterwards Lord Heathfield. Since the Peace of Versailles (1783) Great Britain's claim to Gibraltar has not been questioned.

The *Older Fortifications* include the numerous batteries along the seashore from the Land Port on the N. to Europa Point on the S., the batteries on the S. slope above Europa Point, and the subterranean galleries on the N. side. The summit of the rock has recently been fortified with modern guns of the largest calibre, and strangers are no longer allowed to visit the Rock Gun and Highest Point. Other works are in progress.

From the *Old Mole*, the N. harbour-mole constructed in 1309, we proceed to the S.E. through the *Old Mole Gate*, past the *Market*, and through the inner *Waterport Gate*, on the site of the wharf of the Moors, to (5 min.) CASEMATES SQUARE.

WATERPORT STREET, running hence to the S., contains most of the hotels, the post and telegraph office (Pl. 1), and other public buildings. Along with the street named *Irish Town*, running parallel on the W., it forms the focus of business.

Waterport Street ends at Commercial Square, containing the *Exchange* (Pl. 3), beyond which it is continued by CHURCH STREET. In this street, to the left, stands the **Roman Catholic Cathedral**

(Pl. 4; *St. Mary the Crowned*), originally a Moorish mosque and rebuilt by Ferdinand and Isabella in 1502. It was robbed of its treasures of art in 1704 and now offers little of interest except the Moorish Court of Oranges. — A little farther on, on the same side, is the *Supreme Court* (Pl. 7), with a pretty garden. To the right, in Cathedral Square, stands the **Anglican Cathedral** (Pl. 6; *Church of the Holy Trinity*), erected in the Moorish style in 1821.

Church Street, in turn, is prolonged by SOUTHPORT STREET, in which, to the right, is the **Convent**, or residence of the Governor *(Sir Frederick Forestier-Walker)*, erected in 1531 as a Franciscan convent. In the garden is a dragon-tree *(Dracaena draco)*, believed to be at least 1000 years old. — The street ends at *Southport Gate*, erected under Charles V. and rebuilt in 1883. Outside the gate, to the left, lies the small *Trafalgar Cemetery*, containing the graves of many of the British who fell at the battle of Trafalgar (p. 454). To the right are the *Ragged Staff Stairs*, where the British under Adm. Rooke landed in 1704.

The ***Alameda**, beyond the gate, laid out by *Governor George Don* (ca. 1814), is one of the chief lions of Gibraltar. Its luxuriant subtropical vegetation includes gigantic geraniums and heliotropes, castor-oil plants, daturas, and daphnes. In the midst of it lie the *Assembly Rooms* (Pl. 8; p. 443) and a *Café* (band, see p. 443). Two indifferent busts commemorate the *Duke of Wellington* and *General Eliott*, the defender of Gibraltar in the 'Great Siege' (p. 446).

To the S.W. of the Alameda lies the **Naval Harbour**, with the *Dock Yard*, founded in the 17th cent. and recently much enlarged. The harbour is protected by the long *New Mole*, begun in 1620 and much lengthened in 1851. Many extensive works, requiring years for completion, are now in hand. Steep streets ascend from the New Mole through the suburb of *Rosia* to the Europa Main Road.

The ***Europa Main Road**, beginning at *Prince Edward's Gate* at the N.E. corner of the Alameda, ascends gently along the W. slope of the rock, between villas and gardens, to the point of view named *The Mount*. It then runs past the *Naval Hospital* and above the *Buena Vista Barracks* to ($1^1/_2$ M.) *Europa Point*, the S. extremity of the peninsula, undermined by the waves. A large LIGHTHOUSE was erected here in 1841 on the site of the once much frequented sanctuary of the *Virgen de Europa*. — The road (not accessible beyond Europa Flats) now turns to the N.E., affording a fine view of the Mediterranean coast of Spain, dominated by the Sierra de Estepona (p. 441), and passes the GOVERNOR'S COTTAGE or summer-villa. Farther on, amid the cliffs, is the *Monkeys' Cave*.

The so-called ***Galleries** form the second great sight of Gibraltar. They consist of a series of passages tunnelled through the living rock on the N. face of the peninsula during the 'Great Siege' (1782). They are said to have been suggested by a *Sergeant Ince* and were constructed under the care of *Lieut. Evoleth, R.E.* We ascend from

Waterport St. through Bell Lane, which leads to the E. opposite the post-office, and then mount, partly by flights of steps, to (10 min.) the *Artillery Barracks*, which lie to the left below the Moorish Castle (see below). Here we inscribe our names in a book and have a soldier assigned as guide (fee 1-2 p.). Visitors are generally shown part of the *Lower* or *Union Gallery* (entrance 590 ft. above the sea), commanding views of the bay and the Mediterranean coast. The visit takes about 1/2 hr. Wraps are desirable, as the galleries are damp and chilly. — The *Moorish Castle*, above the Artillery Barracks, begun by *Târik* in 713 (p. 446) and finished in 742, is shown by special permission only. Beautiful view. Beside it is the *Civil Prison*. Farther to the S. is the *Castle Tank*, a large reservoir for the water from the North Front (see below).

Access to the Signal Station, O'Hara's Tower, and St. Michael's Cave is now limited to British subjects armed with a permission from the Governor's Office (comp. p. 446). From the **Signal Station** (1295 ft.), the highest point on the rock but one, all vessels entering the straits are announced to Gibraltar.

The *View embraces the entire Bay of Gibraltar, with the green Campo de Gibraltar on the N. and the Sierra de los Gazules on the W.; the coast of Morocco from the Sierra Bullones and Ceuta to the Bay of Tangiers and Cape Spartel; and the coast of the Mediterranean to the N.E., with the Sierra Nevada and the valleys of the Alpujarras.

A similar view is obtained from *O'Hara's Tower* (1361 ft.), to the S., named after a ruined tower, said to have been built during the 'Great Siege' by Gen. O'Hara to observe the Spanish fleet in the harbour of Cadiz (!).

St. Michael's Cave is one of the numerous stalactite caverns in the heart of the rock, anciently used either as dwellings or as graves, and often containing the bones of prehistoric animals.

To the N.E. of Casemates Square (p. 446) is the *Land Port* or *Spanish Gate*, which is adjoined by strong fortifications and is closed at sunset, after gunfire (see p. 442). Outside it is the so-called *Inundation*, an area that can be put under water if desirable for purposes of defence. Beyond this lies the **North Front**, or British part of the isthmus, lying at the foot of the vertical N. face of the rock. The Devil's Tower Road runs hence to the S.E., passing (left) the *Jewish*, *Roman Catholic*, and *Protestant Cemeteries*, to the (1/2 M.) *Devil's Tower*, an old watch-tower, probably built by the Genoese. The road then turns to the right (S.) and leads to (1/2 M.) CATALAN BAY, where the steep sandy side of the rock barely leaves room for the fishing-hamlet of *Caleta*, which is often exposed to danger from stones falling from above. In the neighbourhood are several interesting caves, including the *Maiden Hair Cavern*, named after its ferns.

With the visit to this bay may be conveniently combined an excursion to **La Linea de la Concepción**, a town (29,630 inhab.) on the Spanish frontier, 1 1/2 M. from Gibraltar, beyond the neutral zone (p. 444). During the siege of 1727 the Spaniards took advantage of an armistice to construct an entrenchment between the Bay and the Mediterranean, defended at the

W. end by the *Castillo de San Felipe* and at the E. by the *Castillo de Santa Bárbara*. In 1810, however, these works were razed by the British at the reqnest of the Spaniards themselves, as the Spanish army under *Ballesteros*, which had taken refuge nnder the gnns of Gibraltar, feared that they might be taken advantage of by the French. La Línea is thus now an undefended town, inhabited mainly by labourers, among whom are many returned convicts. The market of Gibraltar is supplied from the *Vegetable Gardens* of La Línea, which extend on the N. to the *Sierra Carbonera*.

About 1½ M. to the N.E. of La Línea is *Campamento*, a village of labonrers and smugglers, and also a sea-bathing resort, containing several handsome villas. It has a small eucalyptus-grove. About ½ M. farther on is *Puente Mayorga* or *Orange Grove*, the port of San Roque.

55. Excursion to Tangier.

From Gibraltar to Tangier, 36 M. (32 knots), steamer in 2½-3 hrs. A steamer of the *Compañía Transatlántica* (agents, John Onetti & Sons, Engineer Lane) starts every Tues., Thurs., and Sat. at 7 a.m. for Tangier, and thence at 10.30 a.m. for (105 M.) *Cadiz*, which it reaches at 5.30 p.m. Fares to Tangier 15 p. (saloon) or 10 p.; to Cadiz 44 p. 25, 31 p. 25 c.; from Tangier to Cadiz 38 p. or 30 p. — *Bland Line* (M. H. Bland & Co., Irish Town) from Gibraltar to Tangier, on Mon., Wed., and Frid. at 11 a.m., returning the following days (lower fares). Provisions extra in each case. — Tariff for landing and embarking at Gibraltar, see p. 442; at Tangier, see below; at Cadiz, see p. 431.

The excursion to Tangier is well worth making in good weather for its charming views of sea and land alone, to say nothing of the highly interesting glimpse it affords of the world of the Moslem and the Moor. The passage thence to Cadiz is recommended to good sailors only.

Gibraltar, see p. 442. — The steamer traverses the Bay of Gibraltar. To the right is the *Punta Carnero* (p. 444), the S. extremity of the Sierra de los Gazules (p. 442). In the distance to the left appears the promontory of *Ceuta*, a Spanish possession since 1580, and to the W. of it rises the limestone mass of the *Sierra Bullones* (2710 ft.), the African 'Pillar of Hercules' (p. 445). Its Moorish name, *Gebel Mûsa* ('hill of Mûsa'), like that of Gibraltar, commemorates one of the Moorish conquerors of Spain (comp. p. 446). On the treeless coast of Andalusia, which is enlivened only by the numerous ancient watch-towers *(atalayas)*, appears the town of *Tarifa*, at the base of the *Sierra de la Luna* (2570 ft.), fortified ever since the Moorish epoch, but captured in 1292 by Sancho IV. of Castile and heroically defended in 1294 by Guzmán el Bueno. In front of the town extends an isthmus ending in the *Punta Marroquí*, the southernmost point of the mainland of Europe (36° N. lat.). The opposite coast of Africa is occupied by the *Anjera*, a wild tribe of Berbers, nominally subject to the Sultan of Morocco. In the distance appear the white houses of Tangier, in the middle of a beautifully curved bay, bounded on the E. by *Cape Malabata*.

Tangier. — Arrival. The steamers anchor in the open roads and passengers are conveyed to the *Pier* in small boats, an operation conducted with much confusion and noise, especially when the sea is rough. Travellers should disregard the offers of the guides, who are usually to be found on board, and should bargain directly with the boatmen (1-2 p. per head

and ½-1 p. for luggage). A charge of 25 c. is made as pier-dues and a small additional sum is paid for the transport of the luggage to the hotel. — The *Custom House Examination* is lenient, and a passport is not required.

Hotels. *Hotel Continental (Pl. C, D, 3, 4), in a quiet situation a little to the N. of the pier, with a fine view of the sea, English management, pens. 10-12*s.*; *Hotel Cecil, on the Playa (comp. Pl. D, 6), well situated, with sea-view and terrace, pens. 10-12*s.*; *Hotel Villa Valentina (Austrian), on the Fez road (Pl. A, 6), ½ M. from the Socco de Barra, good cuisine, adapted for a stay of some time; Hôt. Villa de France, well situated on the hill above the Socco de Barra (Pl. A, 5), 1 M. from the harbour, pens. from 8*s.* — Less pretending: Hot. Bristol, in the Small Socco (Pl. B, C, 4, 5), pens. 8-10*s.*, well spoken of; Hot. International, near the Small Socco, board 4*s.*, a French house; Hot. Maclean, at the Socco de Barra, pens. 7-10 p.; Hot. Oriental, well spoken of. — Wine is not included in the above charges. Payment is expected in British money or Spanish duros (paper money refused).

Cafés. There are several *Arab Coffee Houses*, mostly in the hands of the guides, who arrange evening entertainments for the tourist, with invited guests and Moorish musicians. On these occasions a charge of 1 p. is made for a cup of Turkish coffee.

Post Offices. The *British*, *German*, *French*, and *Spanish Offices* are all in the Small Socco (Pl. B, C, 4, 5). — **Telegraph Offices.** *British Telegraph Office*, on the way to the Marshan (Pl. A, 3); *Spanish Telegraph Office* (Pl. C, 4), on the S.E. side of the town; *French Telegraph Office* at the French post-office.

Banks. *Comptoir National d'Escompte de Paris*, in the Small Socco; *Hässner & Joachimssohn*, near the Small Socco (Fuente Nueva); *M. Nahon* (Pl. B, 5), to the S. of the main street.

Oriental Bazaars. *Joseph Saadeh*, opposite the Spanish Church (Pl. B, 5); *Bensaken*, near the Fez gate; *Moorish Bazaar*, in the Small Socco. Not more than half the price demanded should be offered.

Photographs. *Cavilla*, next door to the British Consulate (Pl. B, 5); *Macleod & Brash*, near the Small Socco (Pl. B, C, 4, 5); *Ruedi*, in the main street.

Guides, at the hotels, 5-10 p. per day.

Saddle Horses and Mules. At the hotels (see above), 3 p. per half-day, 5-7 p. per day. — **Donkeys**, 1½-2½ p. per day.

Sea Baths (Pl. C, D, 6). *Delicias de la Playa*, *Paraiso de la Playa*, open from May to Oct., bath 25 c., with towels 50 c. The beach is excellent.

British Legation (*Sir Gerard A. Lowther*, *K. C. M. G.*, *C.B.*), outside the town, near the Hôtel Villa de France. — **British Consulate** (*H. E. White*, *C. M. G.*; Pl. B, 5), to the S.E. of the Great Mosque. — **American Legation** (*Samuel R. Gummeré*; Pl. B, 5), in the S. part of the town. **American Consul-General**, *Hoffman Philip*. — Lloyd's Agent, *Eugene Chappory*, in the main street.

English Church Service on Sun. at 10 a.m., during the winter and the early spring months, in the handsome *English Church* above the Socco de Barra (Pl. A, 5). **Presbyterian Service** in the chapel near the road leading from the Socco de Barra to the beach. — **Spanish Roman Catholic Church** (Pl. B, 5), in the main street.

Physicians. *Dr. Kunitz*, *Dr. Stemer*, both German (apply to the hotels). — **Chemists.** *Bouchard*, *Cérèze*, in the main street; *British Pharmacy*. — **British Hospital** on the Marshan.

Spanish Theatre, near the American Legation (Pl. B, 5), performances in winter only. — **Horse Races** in spring and summer in the Bubana valley (p. 454). — Display of **Arab Horsemanship** or '*Fantasics*' (*Lääb el-Barood*) on Mohammedan festivals at the Socco de Barra or the Marshan. — The **Sport** in the vicinity of Tangier includes pig-sticking, fox-hunting, and the shooting of partridges, woodcocks, snipe, and hare.

Steamers. To Gibraltar and Cadiz, see p. 449. To London by the *Morocco*, *Canary Islands*, *and Madeira Line* (*Forwood Bros. & Co.*), every

Geograph. Anst. von Wagner & Debes Leipzig.

6 days (8*l.*); to Liverpool by the *Papayanni-Ellerman Line*, about weekly; to Marseilles viâ Valencia and Barcelona by the *Société Générale de Transports Maritimes* (agents, Compagnie Navigation Marocaine), fortnightly, or viâ Oran by the *Compagnie de Navigation Mixte* (agent, Maxime Allier), fortnightly; to Marseilles and Genoa by the German East African Line (agent, Hässner), monthly; to Algiers, Tunis, and Italy by the *Adria Co.* (agents, Borgeand, Reutemann, & Co.), fortnightly; to Hamburg viâ Lisbon and Oporto, by the *Oldenburg & Portuguese Co.*, twice a month.

Chief Attractions (two days). 1st Day. Morning: *Main Street* and *Small Socco* (p. 452); *Socco de Barra* (p. 452); *Marshan* (p. 453); *Kasba* (p. 453). Afternoon: Walk on the *Beach* (p. 453). — 2nd Day. Excursion to *Cape Spartel* and to the *Grotto of Hercules* (p. 454). — Strangers should not attempt to enter the mosques or approach the tombs of Mohammedan saints, and they should avoid the side-streets after dusk.

Tangier or *Tangiers*, Arab. *Tanja*, the capital of the Moroccan province of *El-Fahss*, the chief commercial town of Morocco, and the seat of the representatives of the Great Powers, is picturesquely situated on the hilly W. margin of the shallow, semicircular *Bay of Tangiers*, not far from the site of the ancient Roman *Tingis* (see below). Of the 34,000 inhab. about 15,000 are Mohammedans, 12,000 Moroccan Jews, and 7000 Europeans (mainly Spaniards). The white houses of the town are surrounded by a wall with old gates and towers, and on the highest point, on the edge of the Marshan (p. 453), rises the *Kasba* or *Kasaba* (citadel). Tangier presents a more characteristic picture of an Oriental town than almost any other seaport on the N. coast of Africa. Its narrow and uneven streets, overtopped here and there by a slender minaret, hardly afford room for the noisy crowds and heavy-laden asses, and are entirely impassable for wheeled vehicles. After the early morning call of the Muezzin (p. 371) the whole place is as busy as a swarm of bees and as variegated as a kaleidoscope. The solemn Moors, stalking along in white or coloured burnous, yellow slippers, and brilliant turban or fez, are elbowed by equally swarthy Jews of Morocco in black caftan and fez; while wild-eyed Kabyles from the Berber villages of the neighbourhood mingle with negro-slaves from the interior of the Dark Continent. Besides the three market-places, the harbour also is a scene of great liveliness, especially in the morning. Cattle, poultry, game, and eggs for Gibraltar are almost always being embarked. Here, as in the streets, every operation is accompanied by yelling and quarrelling. — The Europeans dwell chiefly in the W. suburb.

The prevalent winds all blow from the ocean, greatly alleviating the heat in the town and on the heights of the Marshan and Monte (p. 454) to the W. of it, and bringing frequent showers in the cool season (annual rainfall 36 inches). Snow and frost are almost unknown.

History. *Tingis* (p. 453), probably one of the earliest settlements on the straits, does not appear in history until the Roman period. *Emp. Augustus* endowed it with Roman citizenship and *Claudius* made it a Roman colony. From the beginning of the 3rd cent. the territory of Tingis formed part of the Spanish 'Provincia Ulterior', and under the constitution introduced

by *Diocletian* it appears under the name of *Provincia Mauretania Tingitana*. In the Christian period the town shared the vicissitudes of S. Spain and belonged in turn to the Vandals and the Romans of the Eastern Empire. Abont the year 700 it fell into the hands of the Arab *Mûsa*, and became the capital of *Maghreb al-Aksâ*, *i.e.* the 'extreme W. province' of the Caliphate of Damascus, corresponding to the modern Morocco. Though the Berber trihes of this district ranked among the most zealous champions of Islam, they did not long submit to the rule of the Arabs, but established their independence of Damascus as early as 741. For a short time afterwards they acknowledged the suzerainty of the Caliph of Cordova, hut for the most part they were engaged either in threatening on their own account the independence of the Moorish states of Spain or helping them in their struggles with the Spanish Christians. From 1471 to 1662 Tangier belonged to Portugal, and during this period its popnlation was largely modified by the immigration of Spanish Jews and of the Moriscoes after their expulsion from Spain (p. 281). In 1662 it passed into the hands of Great Britain, as part of the dowry of the Infanta Catharine of Braganza, wife of Charles II. The weak and unenterprizing British rulers of the period found it a troublesome and unprofitable possession, and after several unsnccessful encounters with the Moors, they resigned their possession of Tangier in 1684, having previously destroyed its fortifications and the long mole, the remains of which are still visible at low water. Since then the town has belonged uninterruptedly to Morocco. In 1844 it was bombarded by the French fleet under the Prince de Joinville. Its present fortifications, mounted with somewhat antiquated ordnance, were constructed by British engineers. The Snltanate of Morocco, extending from the Straits of Gibraltar on the N. to the Sahara on the S., and from the Atlantic on the W. to the borders of Algeria on the E., embraces an area of ca. 170,000 sq. M., with 8,000,000 inhabitants. The snltan resides at Morocco or Fez.

From the landing-place we pass through the *Bâb el-Mersâ*, or Gate of the Port, which is defended by two batteries, into the Main Street (Pl. C, B, 4, 5), which curves round the flank of the hill and ascends to the Socco de Barra (see below). Beyond the **Great Mosque** or *Djâmi'a el-Kebîr*, with its handsome portal and Giraldalike tower, we reach the **Small Socco** (Pl. B, C, 4, 5; Arab. *Sûkh ed-Dakhl*, inner market), the business focus of the town, with the post-offices mentioned at p. 450 and many shops and cafés. — Above it, to the left, lie the *Spanish Roman Catholic Church* (Pl. B, 5) and the Morocco *Ministry of Foreign Affairs*.

The street ends at the *Bâb ed-Dakhl*, or Inner Town Gate, beyond which lies the *Square of the Blacksmiths*. To the left is the *New Market* (Pl. A, 5), the regular market for meat and vegetables, which also communicates with the Outer Market. — A gate to the right of the Square of the Blacksmiths leads to the *Union Market*, with two long rows of booths and a caravanserai (*Fondak;* Pl. A, 4) on its N.E. side. Issuing by the N. gate, to the left of this fondak, and then following the town-wall to the right, we pass (left) the *Christian Cemetery* (Pl. A, 3, 4) and reach the Kasba and the old Marshan road (p. 453).

The *Bâb el-Fâs*, or W. town gate, opens on the **Socco de Barra** (Pl. A, 5), *Outer Market*, or *Great Socco*, a visit to which on one of the market-days (Sun. and Thurs., preferably the former) should on no account be omitted. On those days the whole of the irregular

and uneven space is covered with an indescribable mass of Oriental humanity. Through the rows of the sellers, many of whom are closely-veiled and white-robed women, press the Tangerines, haggling noisily over every purchase. Smaller groups surround the jugglers, snake-charmers, and story-tellers. Importunate beggars thrust their mutilated limbs in the faces of the passers-by. In the centre of the space is the sanctuary of *Sîdi Makhfî*, the patron-saint of the market.

On the N. side of the Socco de Barra the *Camino del Monte* (comp. the inset on the Plan) leads to the W., past the *Mohammedan Cemetery* and the *Villa of the Portuguese Minister*, to (3/4 M.) the *Villa Sicsou*, now the Belgian consulate, standing in a beautiful garden (fee to gatekeeper 1/2-1 p.).

At the gate of this villa the path forks. The path in a straight direction leads to the *Bubana Valley* and on to *Cape Spartel* (see p. 454). That diverging to the right sweeps round to the farther part of the **Marshan**, the lofty plateau to the N.W. of the town. On the margin of the plateau towards the sea, and in some of the adjoining plots of ground, are several *Phoenician Tombs*, in the form of rectangles cut in the living rock and lying from E. to W. The part of the Marshan adjoining the town is occupied by villas, some of which belong to Europeans.

The E. end of the Marshan, about 390 ft. above the town, is occupied by the **Kasba** or **Kasaba** (Pl. A, B, 1-3), the citadel of Tangier, erected in the 15th cent. and now consisting of an extensive group of dilapidated and unimposing buildings. The *Upper Kasba Gate* (Pl. A, 2) leads to the *Naham Battery* (Pl. A, 1), which commands a magnificent view of the Bay of Tangier and the Straits of Gibraltar (fee 50 c.). A little lower down are the *Palace of the Sultan*, the *Treasury*, the *Residence of the Kaid* (Mexuar), and several *Government Buildings* (comp. Pl. A, B, 2, 3). Some of the latter abut on a large court, adorned with wood-carvings and mosaics. The Kaid may be seen administering justice at the entrance of his palace from 8 to 11 a.m. Strangers may generally obtain permission to visit the *Government Prison*, in which the male prisoners are herded together without distinction and are occupied in basket-weaving and other similar employments. There is a small prison for women close by. Ladies are also sometimes admitted to the *Harem of the Governor* (fee 1 p.; sweetmeats desirable). — From the *E. Gate of the Kasba* (Pl. B, 2) a steep footpath descends to the town, of the white houses of which, as well as of the beach, it soon offers an unexpected and beautiful *View.

Excursions. At low tide the sandy beach (Playa) to the S.E. of the town affords an excellent opportunity for a ride. Beyond the *Bathing Places* (p. 450) we may go on to (3/4-1 hr.) the *Roman Bridge* over the little river *Galeres* and beyond this to the **Ruins of Tingis** (Arab. *Tanja Bâlia*), which now lie at some distance from the sea. The old Roman water gate is still in fair preservation. From Tingis we may sweep round to the N. to the *Torre Blancillo*, an old Moorish battery on *Cape Malabata* (p. 449), a ride of 2 1/2-3 1/2 hrs. from Tangier. — Another pleasant bridle

route leads inland (S.W.) from the beach, passing between orange-groves, to the (1¼ hr.) village of *Suani*. Farther on it joins the *Fez Road*, by which we may return to the Outer Market and the Upper Town Gate.

The highly attractive ***Excursion to Cape Spartel** takes almost a whole day (mule with guide, 7½ p.; luncheon must be brought from Tangier). We ride to the *Villa Sixou* (p. 453) either viâ the Marshan or viâ the Outer Market, and then descend into the *Bubana Valley*, which is watered by the insignificant *Jew River* (¾ hr. to the W. of Tangier). From here we may ascend direct to the top of the *Gebel Kebir* (1070 ft.), which is overgrown with cistus, heaths, and other shrubs. Or (better) we may turn to the right and visit the *Monte Washington*, a summer-colony of charming villas overlooking the sea, whence we regain the direct route in ¾ hr. On both routes we enjoy, in clear weather, charming views of the sea, glancing under constantly varying lights and shadows, and of the Spanish coast with Cape Trafalgar (see below). The main route finally descends to the (2½-3 hrs. from Tangier) *Lighthouse* on the W. margin of *Cape Spartel* (Arab. *Râs Ishberdil*), the *Promontorium Ampelusia* of the ancients and the N.W. extremity of Africa. The lighthouse was constructed and is maintained by the great maritime powers; its light is visible for 25 nautical miles. It commands a fine view of the ocean. — We may now ride along the shore for ¾ hr. more to the *Grotto of Hercules*, in which excellent grindstones and mill-stones have been quarried from time immemorial. Or, on the way back to Tangier, we may diverge from the Bubana Valley to visit the *Olive Grove* between the Jew River and the Fez Road (see above).

Voyage to Cadiz (comp. p. 449). As the steamer leaves the Bay of Tangier, Cape Spartel with its lighthouse appears on our left, while in clear weather we command a beautiful retrospect of the African coast as far as the Sierra Bullones (p. 449). We steer to the N.W. and soon approach the Spanish coast, from which the mountains gradually recede. To the right, at the N.W. end of the shallow *Bay of Barbate*, rises *Cape Trafalgar*, the *Promontorium Junonis* of the Romans and the *Tarf al-ghâr* ('cape of the cave') of the Moors. It is surmounted by a lofty and conspicuous lighthouse, the light of which has a range of 19 sea-miles. Here, at the W. entrance of the straits, took place the *Battle of Trafalgar*, in which the British fleet under *Nelson* defeated the united French and Spanish fleets under *Villeneuve* and *Gravina* on Oct. 21st, 1805, paying for its victory with the loss of its famous admiral. The British fleet consisted of 27 ships of the line, 4 frigates, and 2 smaller vessels, the Franco-Spanish fleet of 33 ships of the line, 5 frigates, and 2 brigs.

Farther along the sandy coast are the small town of *Conil*, the insignificant *Cape Roche*, the mouth of the *Canal de Sancti Petri*, and the *Isla de León*, with *San Fernando* (p. 431). At last the lofty quays and white houses of Cadiz rise from the sea, overtopped by the New Cathedral. The steamer skirts the W. side of the peninsula on which the town lies, passes to the W. of *Fort San Sebastián* (p. 436), then steers to the N.E., passes the reefs of *Los Cochinos* and *Las Puercas*, and enters the roomy bay of *Cadiz* (p. 431).

VII. ESTREMADURA.

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From Navalmoral to Plasencia viâ Yuste, 457, 458. — From Navalmoral to Trujillo and Guadalupe, 458. — From Arroyo-Malpartida to Alcántara, 460.
From Arroyo-Malpartida to Cáceres and Mérida . 461, 462
57. From Madrid to Badajoz (Torre das Vargens, Lisbon) viâ Ciudad Real, Almorchón, and Mérida 462
Almadén, 463.
58. From Seville to Mérida (Badajoz, Lisbon) viâ Tocina and Zafra 467
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Estremadura† consists of a tableland watered by the *Tagus* and the *Guadiana*. To the N. it is separated from León and Old Castile by the *Sierra de Gata* (5690 ft.), the plateau of *Béjar*, and the *Sierra de Gredos* (8730 ft.), while on the S. it is parted from Andalusia by the (here) gentle slopes of the *Sierra Morena*. *Estremadura Alta* (province of Cáceres), or the basin of the Tagus, is separated from *Estremadura Baja* (Badajoz), or basin of the Guadiana, by the *Sierra de Guadalupe* (5695 ft.). The name is a late-Latin formation (like *altura* = height), and it originally meant the entire W. or 'extreme' districts to the S. of the Tagus as far as the Atlantic Ocean.

For the disposal of its products nature points Estremadura to the estuaries of its two great rivers, *i.e.* to Portugal; and in antiquity it actually formed part of the Roman province of Lusitania (p. 472), with Mérida for its capital. The course of history has, however, decreed otherwise. The political boundary cut off the district from the sea. The expulsion of the Moors and the excessive emigration to America, in the conquest of which Cortés, Pizarro, and other 'Estremeños' played a prominent part, robbed it of the best of its inhabitants. Those who remained at home fell behind in the race of civilization. The climate, naturally arid, was made worse by the felling of the mountain-forests. Want of water reduced large tracts of fertile soil to barren HEATHS *(Jarales, Tomillares)*. In Upper Estremadura mile after mile of undulating pasture-land, overgrown by the gum-cistus (comp. p. 474), may be passed without sight of a house or village. In Cáceres and Lower Estremadura AGRICULTURE (grain and leguminous plants) has the upper hand, but it is exposed

† Estremadura has two provinces: *Cáceres* (7666 sq. M.; pop. 362,164) and *Badajoz* (8450 sq. M.; pop. 520,246).

to peculiar dangers from the inundations *(avenidas)* of the rivers and from the ravages of the locusts *(langostas)* that breed in the waste districts. Wine, olives, figs, and almonds are also produced. Mulberries flourish only among the hills near Plasencia, which are cultivated in terraces. — The Swine of Estremadura, fed chiefly on sweet acorns (*bellotas;* see p. 308), are very numerous, and its hams *(jamones)* are considered the best in Spain.

From remote antiquity Estremadura has been visited in winter by Migratory Flocks of Sheep *(Merinos)*, which descend in autumn from the plateau of León and Castile (p. 6) and traverse the various feeding-places according to a definite system known as the *Mesta*. To settle disputes between the permanent inhabitants of the soil and the owners or shepherds of these migratory herds a special court named the *Consejo de la Mesta* was established in 1526, and in 1834 it was enacted that a strip of pasture-land, 90 paces wide, must be left on each side of the highroad for the use of the herds.

Most tourists content themselves with a visit to *Mérida*, with its Roman remains. Of other towns on the railway *Plasencia*, *Badajoz*, *Zafra*, and *Cáceres* are of interest for their buildings of the age of the Conquistadores. *Trujillo*, with similar buildings, *Yuste*, with its reminiscences of Charles V., and the famous Roman bridge of *Alcántara* are at some distance from the beaten track.

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56. From Madrid to Torre das Vargens *(Lisbon)* viâ Plasencia, Arroyo de Malpartida, and Valencia de Alcántara.

300 M. Railway in ca. 15 hrs. (fares to Valencia de Alcántara 52 p. 15, 37 p. 25, 26 p. 10 c.; thence to Torre das Vargens 1660, 1270, 910 rs.); to *Lisbon* (412 M.) in ca. 21 hrs. (fares 81 p. 40, 60 p., 42 p. 35 c.). There is one express through-train (correo expreso) daily, with 1st, 2nd, and 3rd class carriages (beyond Valencia de Alcántara 1st and 2nd cl. only) and sleeping-cars (p. xviii). 'Train de luxe' thrice weekly in 14½ hrs. — The trains start from the *Estación de las Delicias* (p. 50). There are railway-restaurants at *Talavera* and *Entroncamento*, and refreshment counters at *Navalmoral*, *Arroyo de Malpartida*, *Valencia*, and *Torre das Vargens*. Carriages are changed and luggage is examined at *Marvão* (in the reverse direction at *Valencia de Alcántara*).

Madrid, see p. 50. — The train crosses the *Manzanares*. Beyond (3 M.) *Villaverde* we have a fine retrospect of Madrid to the right. — — 8 M. *Leganés*, with a large insane asylum. — 11 M. *Fuenlabrada;* 14½ M. *Humanes;* 17½ M. *Griñón*. — 23½ M. *Illescas* often appears in Spanish novels as the halfway-house of travellers on their way to the city of Toledo. The church has a fine tower in the Mudejar style, 'which, though differing essentially from any Gothic steeple, is still in every part appropriately designed, and, notwithstanding its strongly marked horizontal lines, by no means deficient in that aspiring character so admirable in Gothic steeples' *(Fergusson)*. —

26½ M. *Azaña;* 30½ M. *Villaluenga;* 35½ M. *Cabañas de la Sagra.* — The train follows the course of the *Tagus*, which, however, is not visible. Beyond (38½ M.) *Bargas* we cross its tributary the *Guadarrama* (p. 49) by a five-arched bridge. — 44 M. *Villamiel*, whence an omnibus plies to *Toledo* (p. 126) in connection with the trains (8½ M., fare 1½-2 p., not recommended). — 48½ M. *Rielves.*

53 M. **Torrijos**, a small and ancient town with 2900 inhab., was a favourite seat of Peter the Cruel (p. 396). The palace of the Count of Altamira is ascribed to Juan de Herrera. — We now approach the usually snow-clad *Sierra de Gredos*, the serrated ridge of which is long visible, rising picturesquely over the cistus-spread heaths.

60 M. *Santa-Olalla-Carmena*, with olive-plantations. — 64 M. *Erustes;* 68½ M. *Illán-Cebolla.* — 73½ M. *Monte Aragón.* The train crosses the *Alberche* and approaches the Tagus. The Sierra de Gredos, to the N., is partly hidden by the *Sierra de San Vicente* (4480 ft.).

83 M. **Talavera de la Reina** (1150 ft.; *Fonda del Comercio; La Española; Rail. Restaurant*), the Roman *Caesaróbriga*, now a town with 10,580 inhab., lies in a smiling vega on the Tagus. From the time of Alfonso XI. onwards it was the hereditary portion of the Queens of Castile. It was the birthplace of the historian *Juan de Mariana* (1536-1623). An important and hard-fought battle took place here on July 27-28th, 1809, in which Wellington defeated the French under Joseph, Jourdan, and Victor. Each side lost 6-7000 men.

The *Arco de San Pedro* is one of the ancient Roman gates. Other interesting buildings are the Moorish *Torres Albarranas* (937), the Gothic collegiate church of *Santa María la Mayor*, and the secularized convents of *San Francisco* (with an elegant Mudejar tower), *Santo Domingo* (with three Renaissance tombs), and *San Jerónimo* (now a factory) on the Tagus, built in 1389 and restored in 1540 and 1624. The *Bridge* of 35 arches was constructed in the 15th century. On the E. of the town is the ermita of *La Virgen del Prado.*

The train now leaves the Tagus. — 93 M. *Calera;* 100½ M. *Alcañizo.* — 105 M. *Oropesa*, a loftily situated town, with old walls and the picturesque castle of its counts.

About 12½ M. to the S., at the *Puente del Arzobispo*, the Tagus flows through a deep ravine between the hill ranges of Veneruela and La Mohcda. — Farther to the S. lies *Talavera la Vieja*, the *Augustóbriga* of the Romans.

To the N. the Sierra de Gredos is seen in its full glory. — 109½ M. *La Calzada de Oropesa*, in a corn-growing plain. To the S. appear the *Sierra de Altamira* and the *Jara.* — The train quits New Castile and enters Estremadura.

124 M. **Navalmoral de la Mata** (985 ft.; *Rail. Rfmt. Rooms*), a town of 4500 inhab., is situated amid groves of figs and olives.

From Navalmoral to Yuste, 23½ M. The bridle-path leads to the N.W., passing the villages of *Torviscoso* and *Talayuela*, then bends to the N., descends into the valley of the *Tiétar*, and re-ascends to *Jarandilla.* Farther on it proceeds to the S.W., viâ *Aldeanueva de la Vera*, to the village of *Cuacos*, 1¼ M. from Yuste. Accommodation may be obtained in the posada or at the farm of *La Magdalena.* The keeper of the monastery lives at Cuacos.

The suppressed monastery of **San Jerónimo de Yuste**, named after the brook of Yuste, was founded from Plasencia in 1404. It was ravaged by the French in 1809 and has been partly restored by its present owner, the *Marqués de Miravel*. Its only interest arises from the fact that it was the last home of Emp. Charles V., after he had resigned the imperial crown (Oct. 25th, 1555) and the Spanish throne (Jan. 15th, 1556) in favonr of his son Philip II. The emperor was not quite 56 years old, having been born at Ghent on Feb. 24th, 1500. On Feb. 3rd, 1557, Charles took possession of the building that had been erected for him on the S. side of the monastery. Here he lived in princely state, with a large retinue, frequently giving his advice in affairs of state. He gave free rein to his taste for mechanical pursuits, made a large collection of clocks and watches, and spent much of his time with *Giovanni Turriano* (*'Juanelo'*), an ingenious engineer and mechanician of Cremona. He died here on Sept. 21st, 1558. — The parlour and bedroom of the emperor adjoined the choir of the chnrch, like those of Philip II. in the Escorial. Even from his bed he could see the high-altar and the elevation of the Host. In his bedroom hung the 'Gloria' of Titian (p. 70). His dead body remained at Yuste till its removal to the Escorial in 1574, and the outer wooden case of the leaden coffin is still preserved here. Tbe rooms are now empty. Visitors are shown the *Plaza de Palacio*, a covered terrace commanding an extensive view over the fertile district of La Vera and the moors of Estremadura to the Sierra de Guadalupe; the *Bedroom* in wbich the emperor died; the *Puente* leading from the gallery to the garden; and the pavilion named the *Cenador de Belén*. Other features of interest are the old sun-dial, the venerable walnut-tree near the entrance, and the stone horse-block used by the emperor.

A bridle-path leads from Ynste to (21½ M.) *Plasencia* (p. 459), bnt the traveller will find it difficult to get either horse or guide.

From Navalmoral to Trujillo, 44½ M. The road (diligence occasionally) leads to the S.W., viâ (9½ M.) *Almaraz*, to (12½ M.) the *Tagus*, which it crosses by an imposing bridge, erected in 1552. The larger of the two arches is 120 ft. in height and 120 ft. in span. Thence we ascend viâ (13 M.) *Lugar Nuevo* to the *Sierra de Miravete* and descend again to (28 M.) *Jaraicejo*. Farther on we cross the *Almonte* by a fine bridge and pass (39½ M.) *Carrascal*.

44½ M. **Trujillo** (1590 ft.), a high-lying town with 12,500 inhab., was the Roman *Turgalium* and now consists of the old town, the new town, and a Moorish castle restored by the French. It was the birthplace of *Francisco Pizarro* (ca. 1478-1541), the conqueror of Peru, and of several others of the Conquistadores, who used the wealth amassed in Pern to erect large palaces here. Adjoining the town-gate is a tower said to be of Roman origin. The Gothic church of *Santa María la Mayor* contains the tomb of Diego García de Paredes, tbe 'Samson of Estremadura', who was born here in 1466 and died at Bologna in 1534. — The most notable of the other churches are *Santiago* (with a Gothic retablo aud a statue of St. James, the tutelar of the town, by *Gregorio Hernández*) and *Santa María de la Concepción*, with the tomb of Pizarro. The most interesting private houses are the *Palace of the Duques de San Carlos* (fine patio), that of the *Conde del Puerto*, and the *House of Pizarro*, in the Plaza Mayor.

From Trujillo a Road leads to the S.E. over the *Sierra de Marchaz* into the basin of the Guadiana and to (11 M.) *Conquista*, once an estate belonging to Pizarro. Farther on is (15½ M.) *Zorita*, beyond which we keep to the E., skirting the S. slope of the *Sierra de Guadalupe*, to (27½ M.) **Logrosán**, a town with 4400 inhab., in tbe valley of the *Pollares*, an affluent of the Ruecas. Geologists will be interested here in the presence of phosphate of lime in the quartzite slate, a uniqne instance in Europe. It is worked like the seam of a mine. Logrosán itself, like Trujillo, lies upon granite, which has been upheaved through the slate.

From Logrosán a bridle-path leads, viâ (6 M.) *Cañamero*, to (15½ M.) **Guadalupe**, a small town (3250 inhab.), situated in the valley of the *Guadalupejo*, on the S.E. slope of the Sierra de Guadalupe. Its suppressed

Convento de los Jerónimos, founded by Alfonso XI. in 1389, was one of the richest monasteries in Spain. The building, in the plaza, resembles a castle. Adjoining the vestibule are the *Sagrario*, with the votive chains of Christians freed from slavery, and the *Chapel*, containing the 'Virgen de Guadalupe', a figure of the Madonna said to have been carved by St. Luke. It was presented by Pope Gregory the Great to Archbp. Leander of Seville, was hidden away during the Moorish period, and found again at Guadalupe by a shepherd in 1330. In another chapel is a representation of the council held here in 1415. — The Gothic **Church* is very imposing, though the effect is somewhat marred by the over-massive coro. The latter has a superb reja by *Francisco de Salamanca* and *Juan de Avila*. The Renaissance retablo in the capilla mayor is by *Juan Gómez de Mora*, the marble decorations are by *Juan Bautista Semeria* and the Swiss *Bartolomé Abril*. To the left of the entrance is the tomb of the architect *Juan Alonso*. The Capilla de los Cuatro Altares contains statues of *Prince Dionisio* of Portugal, son of Peter and Inés de Castro (p. 541), and his wife *Johanna*. The tombs of *Henry IV. of Castile* and *Constable Alonso Velasco* are also interesting. — The beautiful *Sacristía* contains eight good pictures (scenes from the life of St. Jerome, p. lxxxi) by *Zurbarán*. — There are two *Cloisters*, one in the Gothic style, the other, with its charming well-house, in the Moorish style.

Railway to Lisbon. The next station beyond Navalmoral is (131 M.) *Casatejada*. We traverse forests of oak and black fir, and then pass into the cistus-clad valley of the *Tiétar* (p. 457), crossing that river at (143 M.) *La Bazagona*. — We then ascend past (151½ M.) *Malpartida de Plasencia* to the desolate mountain-plateau of Plasencia, also overgrown with gum-cistus. To the S. we have a view, across the Tagus, of the mountains of *Guadalupe*, *Marchaz*, and *Montanchez*.

156 M. **Plasencia.** — The Railway Station *(Empalme)* lies 6 M. to the S. of the town; omnibus 1½ p. — Station of *Plasencia Ciudad*, see p. 166. — **Hotel** (comp. p. xxiv). Fonda de Inés Cano, unpretending.

Plasencia, founded in 1189 by Alfonso VIII. of Castile and named by him *Ut Deo Placet*, was created the see of a bishop in 1190 and is now a town of 8200 inhabitants. The town is on the right bank of the *Jerte*, and, like Toledo, lies on the top of a rocky promontory, far below which the river flows round it on three sides. Three old bridges and a new one (1902) connect Plasencia with the left bank of the Jerte. The double line of walls, with its 68 towers, dates from the time of Alfonso VIII. Round it now runs a promenade, affording a series of magnificent views; the best is on the N.E. side, where the Alcázar once stood. The 53 arches of the mediæval *Aqueduct* recall the works of the Romans.

The Cathedral, built after 1498 but left unfinished and marred by incongruous later additions, has an overloaded façade in the plateresque style. In the N. transept (p. liii) is the beautiful *Puerta del Enlosado*, with portrait-medallions and the armorial bearings of Charles V. and the Carvajals.

The Interior, which is remarkable for its noble proportions, contains many handsome monuments. The Capilla Mayor is by *Juan de Alava*, *Diego de Siloe*, and *Alonso de Covarrubias*, and its superb reja is by *Juan Bautista Celma* (1604). The elaborately carved choir-stalls are by *Rodrigo Alemán* (p. lx; 1520). The retablo has a fine relief of the Assumption by *Gregorio Hernández* (1626). — Comp. p. lvii.

In the churches of *San Nicolás* and *San Ildefonso* are some interesting tombs. The *Casa de las Bóvedas*, in the Plazuela de San Nicolás, dates from 1550; it possesses a beautiful patio, a garden, and some paintings of the wars of Charles V., while some Roman antiquities from Caparra (see below) are stationed on the terrace.

The promenade on an island in the Jerte, to the E. of the town, is a favourite resort.

From Plasencia to *Salamanca*, see pp. 166, 165.

From Plasencia a bridle-path leads to the N. viâ the *Ventas de Caparra*, the Roman *Capera*, with a Roman arch and some other antiquities, and follows the old route from Mérida to Salamanca, popularly known as 'El Camino de la Plata'. Beyond *Granadilla* and *Herguijuela* the path enters the wild hilly districts of the *Tierra de las Jurdes* and the *Tierra de las Batuecas*, on the *Sierra de Gata*.

The RAILWAY now traverses a dreary plateau. Near (165 M.) *Miravel* is a ruined castle that formed a frequent bone of contention in the Moorish wars. Two tunnels pierce the slaty rocks of the *Sierra de Cañaveral* (ca. 1640 ft.). — 176½ M. *Cañaveral.* — 186½ M. *Garrovillas;* the little town, with 5200 inhab. and many cloth-mills, lies 2 M. to the W. — We cross the Tagus by an eight-arched bridge. To the left, in the river, are the remains of the famous *Puente de Alconétar*, a Roman bridge, which the Moors destroyed in 1232, along with the town of the same name, when fleeing before Alfonso IX. of León. — The train ascends in wide curves on the S. bank of the Tagus, in the delta enclosed by its affluents, the *Almonte* and the *Araya*. We thread four tunnels and cross two bridges over the *Arroyo de Villoluengo*. — 193 M. *Casar de Cáceres*, with boot-factories and tanneries.

205 M. **Arroyo de Malpartida** *(Buffet)*, a station serving the small towns of *Arroyo del Puerco* (W.) and *Malpartida de Cáceres* (E.), is the junction of a branch-railway to *Cáceres* and *Mérida* (see pp. 461, 462).

FROM ARROYO TO ALCÁNTARA on the Tagus, highroad (28½ M.; diligence) viâ (1¼ M.) *Arroyo del Puerco*, with the *Santuario de Nuestra Señora de la Luz*, (13½ M.) *Navas del Madroño*, and (23½ M.) *La Mata de Alcántara*.

28½ M. **Alcántara** (370 ft.; *Fonda de Hilario Gundín*, very primitive) is a quaint-looking town of 3200 inhab., perched on the lofty S. bank of the Tagus. It is famous for its Roman bridge (Arab. *al-kántara*) and for the knightly Order of Alcántara. This order was originally established in 1176 in the fortress of *San Julián de Peral*, to defend the frontier against the Moors, but it was transferred in 1218 to Alcántara, and in 1495 the dignity of Grand Master was made an appanage of the crown. The Gothic church of *Santa María de Almocóbar*, built in the 13th cent. on the site of a mosque, contains the tombs of the Grand Masters. The church of the ruined *Convento de San Benito*, built by *Pedro de Larrea* in 1506, has five pictures by *Morales*. Among its interesting tombs are those of Francisco Bravo (in a chapel built by Pedro de Ibarra in 1550), Diego de Santillana (1503), and Nicolás de Ovando (1511), as well as several in the old cloisters.

The famous **BRIDGE, one of the wonders of Spain, built in 105 A.D. by eleven Lusitanian communities, strides across the Tagus to the N.W. of the town in six majestic arches. It is made wholly of granite, without the use of mortar; its length is 617 ft., its width 26 ft. The two middle piers are about 190 ft. high, and the two middle arches have a span of 50 ft. The usual depth of the water is 37 ft., but in time of flood it is

sometimes piled up in the narrow gorge to a height of 180 ft. In the middle of the bridge is a fortified gateway 43 ft. high — a frequent feature in Roman bridges. One of the smaller arches was destroyed in 1213 and restored by Charles V. (1543). The second arch from the N. bank was blown up by the British in 1809 and by the Carlists in 1836, but the entire bridge was thoroughly restored in 1860. — On the left bank stands a small Roman *Temple* (in antis; without columns), dedicated to Trajan and to other deified emperors. The 12-line inscription on the architrave, in honour of Caius Julius Lacer, the architect, disappeared at the end of the 17th century.

Beyond Arroyo-Malpartida the railway crosses the *Salor* (p. 462). — To the left of (215 M.) *Aliseda* stretches the long *Sierra de San Pedro* (p. 462), across the steep N. outliers of which our line ascends. — To the right of (227 M.) *Herreruela* is the *Sierra de Carbajo*. — 242 M. *San Vicente*. We now descend to —

249 M. **Valencia de Alcántara** *(Fonda de la Estación*, at the station; *Railway Restaurant)*, with the Spanish custom-house (carriages changed). The small town, a Spanish frontier-fortress with 9400 inhab., lies about $2^1/_4$ M. from the station. The church of *Roqueamador* dates from the 14th century.

The Portuguese railway, which begins here, runs on Lisbon time (see p. xix). The small river *Sever* forms the frontier.

259 M. **Marvão**, in a desolate hill-district at the E. base of the *Serra de São Mamede* (3365 ft.), has the Portuguese custom-house (money changed). — We descend, over a slope strewn with granite blocks, to (275 M.) *Castello de Vide*, the Portuguese frontier-fortress. — We cross the curious plateau of *Alemlejo* (p. 515), on which lie the unimportant stations of *Peso* and *Cunheira*.

300 M. *Torre das Vargens*, and thence to *Lisbon*, see pp. 477-480.

From Arroyo-Malpartida (p. 460) to Cáceres, $10^1/_2$ M., branch-railway in $^3/_4$ hr. (fares 2 p. 45, 1 p. 65, 1 p. 25 c.). — $8^1/_2$ M. *Las Minas*, with large phosphorite mines.

$10^1/_2$ M. **Cáceres** (1545 ft.; *Fonda de España; Fonda Salmantina*), the capital of a province, is the ancient Roman *Colonia Norba Caesarina*. Pop. 16,900. The old town, with its large mediæval palaces, lies upon a hill, girt with imposing walls, towers, and gates, including the *Arco de la Estrella*. The new town lies on the lower slopes of the hill. The Gothic church of *Santa María la Mayor* contains the tombs of the Figueroas, Paredes, and other families, and a large retablo by *Guillén* (p. lxvii; 1556), with scenes from the lives of Christ and the Virgin Mary. The Gothic church of *San Mateo*, built by *Pedro de Ezquerra* on the site of a mosque, occupies the highest point of the old town and has a fine tower. Inside is the tomb of the Marqués de Valdepuentes. The church of *Santiago* contains a reja of 1563. The *Casa de las Veletas*, once the Alcázar, is now the Audiencia, while the *Casa de los Carvajales* is now the Diputación Provincial. — A few ancient statues have been placed in the *Plaza de la Constitución*, the focus of the new town. — To the S.E. of the town is the high-lying *Santuario de Nuestra Señora de la Montaña*.

Close to the town, on the Mérida and Salamanca road (p. 465), lay the *Castra Caecilia* and *Castra Servilia*, two Roman camps. They have nothing to do with the name 'Cáceres', which is a Romance transformation of the Arabic 'los Alcázares'.

From Cáceres to Mérida, 45½ M., railway in 2¼-3 hrs. (fares 10 p. 35, 7 p. 80, 5 p. 20 c.). — The train runs towards the S. 2 M. *Empalme de las Minas.* We cross the *Salor.* 14½ M. *Aldea del Cano.* Farther on we cross the *Sierra de San Pedro*, the watershed between the Tagus and the Guadiana, and then descend to (24 M.) *Carmonita.* — 31½ M. *Carrascalejo*, on the small river *Aljucén;* 41 M. *Aljucén* (p. 466). — 45½ M. *Mérida*, see p. 464.

57. From Madrid to Badajoz *(Torre das Vargens, Lisbon)* viâ Ciudad Real, Almorchón, and Mérida.

317 M. Railway in 16½ hrs., one through-train daily (correo mixto; fares 61 p. 20, 45 p. 90, 30 p. 60 c.); to *Lisbon* (496 M.) in ca. 27 hrs. (sleeping-berths must be ordered beforehand). — The trains start from the *Estación del Mediodía* (p. 50). There are poor railway-restaurants in *Ciudad Real*, *Almorchón*, *Mérida*, and *Badajoz;* but it is well to be supplied with more appetizing viands than they can supply. — The journey through Lower Estremadura is tedious, but has to be taken by those who wish to see *Mérida* and *Badajoz.*

From *Madrid* (p. 50) to (4½ M.) *Villaverde*, see p. 456. — Our line diverges to the right from the main line to Alcázar (RR. 36, 40). As far as (8½ M.) *Getafe*, a station lying to the W. of the little town of that name (p. 306), we enjoy retrospects of Madrid and the Guadarrama Mts. — 13½ M. *Parla;* 17½ M. *Torrejón de Velasco.* In the foreground rise the *Montes de Toledo* (p. 128); vines and olives begin to appear, and farther on are cornfields. — 22½ M. *Yeles y Esquivias.* — 30 M. *Pantoja y Alameda;* to the right are two curiously formed hills, the *Cerro de la Sacristana* and *Cerro de Arroyuelos.* — Beyond (36 M.) *Villaseca y Mocejón* we cross the *Tagus.*

38 M. **Algodor** is the junction of the Castillejo and Toledo railway (pp. 126, 307).

Our line crosses the *Algodor* and ascends imperceptibly to the low E. spurs of the Toledo Mts., separating the basin of the Tagus from that of the Guadiana. — 50½ M. *Almonacid* (2355 ft.), with an old Moorish castle; 53 M. *Mascaraque.* — 56 M. *Mora*, with a ruined castle; 5 M. to the W. lies *Orgaz*, a small town with a conspicuous old castle and large granite quarries. — Beyond (58½ M.) *Manzaneque* the train crosses the Sierra de Yébenes by the *Pass of Manzaneque* (2495 ft.) and then descends to (65 M.) *Yébenes*, in the valley of the Algodor. To the right lies the desolate *Dehesa de Guadalerzas*, beyond which rises the *Sierra de Pocito.* — 74 M. *Urda* is 3½ M. from the little town of that name, which lies to the E., at the N. base of the *Calderina* (p. 325). — We cross the crest of the Calderina and descend to the basin of the Guadiana. — 82½ M. *Emperador;* 94 M. *Malagón.* Beyond (97½ M.) *Fernán Caballero* we cross the *Guadiana* by a four-arched bridge.

107½ M. **Ciudad Real** (2075 ft.; *Hotel Pizarroso; Rail. Restaurant*), founded by Alfonso the Learned in 1252 under the name

of *Villarreal* and rechristened by John II. in 1420, is now an impoverished provincial capital, with 15,250 inhabitants. It lies in the midst of a plain watered by the Guadiana and its tributary the *Jabalón.* — From the railway-station we pass through the *Puerta de Alarcos* into the Calle de Postas, from which the third side-street to the left (Calle de la Virgen) leads to the *Paseo del Prado.* Here stands *Santa María del Prado*, a huge Gothic church without aisles; its main features of interest are the coro and the retablo by *Giraldo de Merlo* (1616). The *Puerta de Toledo*, at the N. end of the town, is in the Mudejar style.

The pilgrimage-church of *Nuestra Señora de Alarcos*, 7 M. to the W. of Ciudad Real, occupies the site of the town of Alarcos, which was destroyed by the Almohades in 1195, after their defeat of Alfonso VIII.

From Ciudad Real to *Manzanares*, see p. 325.

The railway crosses the Jabalón. — 116½ M. *La Cañada;* 121½ M. *Caracuel;* 127½ M. *Argamasilla de Calatrava*, on the W. margin of the *Campo de Calatrava* (p. 325).

131 M. *Puertollano* (2345 ft.), a small industrial town with 7500 inhab. and a mineral bath, is also the station for *Almodóvar del Campo*, to the N.W. Rich seams of coal occur in the vicinity.

From Puertollano to *Valdepeñas*, see p. 326.

The line ascends the valley of the *Jaraicén*, reaches its culminating point (2420 ft.), and then descends to (143 M.) *Veredas.*

From Veredas the *Puerto de Veredas* leads to the S. over the mountains to the *Valle de la Alcudia*, an extensive royal demesne, used as pasturage for ca. 300,000 migratory sheep (p. 456).

We now descend through the *Valdeazogues* ('quicksilver valley') to (152 M.) *Caracollera* and *La Concepción*, the oldest quicksilver mines in the neighbourhood, but now abandoned.

168 M. **Almadenejos y Almadén,** the centre of the richest quicksilver-yielding region in the world. At the station is *Almadenejos*, a miners' colony. *Almadén de Azogue* (7300 inhab.), with a Moorish castle and two mining academies, lies 6 M. to the N.W.

The MINES of Almadén (Arab. *al-ma'den*, mine) were worked by the Romans and the Moors, and from 1525 to 1645 they were leased to the Fuggers of Augsburg. The present mines, belonging to government but partly in pledge to the Rothschilds of London, have been worked since the end of the 17th century. They employ 1800 workmen and in 1900 yielded about 7½ million pesetas. The mines consist of twelve stages or galleries, the lowest of which is about 1150 ft. below the surface. The mercury is found embedded in slate and quartz, either as virgin ore *(azogue virgen)* or as red cinnabar. In 1900 about 1100 tons of pure metal were produced. — The distilling furnaces lie at the foot of the hill.

Between (178 M.) *Chillón* and (181½ M.) *Pedroches* the train crosses the gorge of the *Guadalmez*, quits New Castile, and temporarily enters the Andalusian province of *Cordova.* — 190½ M. *Belalcázar.* The small town, with a ruined castle of the Knights of Alcántara (1445), lies 5 M. to the S., on the gentle N. slope of the Sierra Morena. The surface is covered with crops, oak-woods, and cistus-heaths, and is strewn with blocks of granite. — We cross the

Zújar and thread a tunnel. 201 M. *Cabeza del Buey* is the first station in Estremadura.

204 M. **Almorchón** *(Rail. Restaurant)*, with the remains of a Moorish castle, is the junction of a branch-railway to Bélmez and Cordova (p. 378). To the S.W. rises the *Sierra del Pedroso* (p. 378); to the N. (right) lies the *Ermita of the Virgen de Belén.*

Castuera (220 M.), *Campanario* (231 M.), and *Magacela* (238 M.) lie on the S. and W. margins of the *Serena*, a plateau (ca. 1150 ft.) bounded on the N. by the Guadiana and backed by the isolated summits of the *Sierra Pela*, the *Sierra de Guadalupe*, and the *Sierra de Montanchez*. The Serena is a feeding-ground for migratory sheep (p. 456) and the property of the crown. — 243 M. *Villanueva de la Serena* (820 ft.), a town of 13,500 inhab., is renowned for its red wine and water melons *(sandías)*. — 247 M. *Don Benito*, a prettily situated town of 16,500 inhab., founded in 1477, is also famous for its melons. — The train descends on the left bank of the Guadiana, but at some distance from the river. We cross the *Ortigas*.

252 M. *Medellín*, the *Metellinum* of the Romans, on the slope of a hill crowned by a castle, was the birthplace of *Hernán Cortés*, the conqueror of Mexico (b. 1485; comp. p. 423), whose house is still shown. The Guadiana is here spanned by a bridge, 455 yds. long, dating from 1636. — We cross the *Guadamez*. 259 M. *Valdetorres;* 263 M. *Guareña;* 267 M. *Villagonzalo;* 270 M. *La Zarza*. — We then cross the Guadiana by a long iron bridge.

272 M. *Don Alvaro*. Large corn-fields, rosemary, olives, and prickly pears cover the ground. We follow the right bank of the Guadiana, pass the new aqueduct of Mérida (p. 465), and then see to the right the arches of the Roman aqueduct (p. 465).

280 M. **Mérida** (645 ft.; *Fonda Madrileña; Rail. Restaurant*, fair), a poverty-stricken town with 11,150 inhab., lies on a low range of hills on the right bank of the Guadiana. Its Roman structures (p. xlv), mostly in poor preservation, are numerous. The most important may be visited in about 2 hrs. with a guide (2-3 p.).

Mérida, founded in B.C. 23 as *Augusta Emerita* by the Roman legate *Publius Carisius*, was made the capital of Lusitania and soon acquired such prosperity that it was somewhat grandiloquently called the 'Spanish Rome'. The large public buildings are constructed almost solely of a soft and friable variety of granite and have thus lost their sharpness of outline. There are numerous ancient fragments immured in the modern houses. Mérida was also the metropolis of the Visigothic Lusitania, and the Chronicle of the Cid describes it as having 84 gates, 5 castles, and 3700(?) towers. In 713 it was taken by the Moors under *Músa*, after a series of desperate contests; and thereafter was governed by Walis, who succeeded in maintaining its independence, even against the mighty Caliphs of Cordova. Of this new period of prosperity the Moor *Rasis* writes that 'no man on earth can describe the wonders of Mérida'. After its reconquest by Alfonso IX. of León in 1228, Mérida, of which the archbishopric had been transferred to Santiago de Compostela in 1129, was handed over to the Knights of Santiago and soon sank into a state of decay. The present town covers only a small part of the area of ancient Emerita, and thus most of the important Roman buildings are beyond its limits.

The centre of the town is the PLAZA MAYOR or *Plaza de la Constitución*, which is surrounded by arcades. Near it, to the W., is the church of *Santa María*. — To the N. of the plaza is the *Casa del Conde de los Corbos*, in which are immured 40 columns (about 35 ft. high) of the Roman *Temple of Diana*, which stood here. A few yards off is a Roman TRIUMPHAL ARCH, 43 ft. in height, now named the *Arco de Santiago* and robbed of its marble facing.

To the N.E. of the town, near the railway-station, are the church and convent of *Santa Eulalia*, said to have been founded in the 4th century. The *Horno de Santa Eulalia*, built about 1612 with the relics of the Roman *Temple of Mars*, is piously believed to mark the site of the oven in which the youthful martyr (b. 292) was roasted.

To the S. of the Plaza Mayor, amid the orchards on the bank of the Guadiana, stands the ALCÁZAR, originally a Roman building expanded by the Moors in 835, and afterwards converted into a convent, *El Conventual*, by the Knights of Santiago. It is now in private hands. The gardener (fee $^1/_2$-1 p.) shows some ancient remains in a court and a Visigothic draw-well, with marble lining and a double flight of steps descending to the water. The outer wall affords a good view of the Roman bridge and of the stream. In the vestibule of the gardener's lodge are some paintings of the 18th century. — The *Provincial Museum*, in the former convent of *Santa Clara*, contains interesting Roman sculptures and inscriptions.

The chief lion of Mérida is the *ROMAN BRIDGE, which crosses the Guadiana in 64 arches; it is $^1/_2$ M. long, 33 ft. high, and 21 ft. wide. It was probably built under Emp. Augustus, was restored in 686 by Sala, the Visigothic Duke of Toledo, and was again renewed and strengthened by Philip III. (1610). Some of its arches were blown up in 1812, during the siege of Badajoz, to hinder the French advance from Andalusia; and it suffered considerable damage from inundations in 1860 and 1877. On a sandbank to the S.E. is *El Tajamar*, a Roman structure to protect the piers of the bridge in flood. — To the N.W. is the bridge of the Seville railway (p. 468).

To the N.W. of the town, beyond the railway, lie the scanty remains of the alleged Roman *Forum*, beyond which are those of the *ROMAN AQUEDUCT, now called *Los Milagros*. The latter consists of 37 piers, about 85 ft. high, and 10 arches, rising in three tiers and built of brick and granite. — A little to the N. is another ROMAN BRIDGE, 156 yds. long and 26 ft. wide, by which the Roman road to Salamanca crossed the small river *Albarregas (Alba regia)*.

The Madrid road, to the E. of the town, leads to the less ancient *Aqueduct*, with its 140 arches. A little to the S.E. of this, in the marshy floor of the valley, are traces of the Roman *Circus*, which was 481 yds. long and 118 yds. broad. — By following the aqueduct to the S.W. we reach the scanty remains of a Roman *Amphitheatre*, a little to the S.W. of which is the *ROMAN THEATRE, known as *Las Siete Sillas* from the seven divisions of the seats. Its walls are of

astounding thickness. A fine view of Mérida is enjoyed from the uppermost rows. — Farther on in the same direction is the so-called *Baño de los Moros*, probably the remains of a Roman *Naumachia*.

About 3 M. to the N. of Mérida lies the **Lago de Prosérpina** or *La Charca de la Albuera*, an enormous artificial basin or tank, constructed by the Romans, with towers (*bocines*) containing stairs descending to the water. — There is a similar reservoir at *Trujillanos*, 6 M. to the N.E., on the road to Trujillo (p. 458); this is named *La Albuera de Cornalvo*, and is doubtless of Roman origin also.

From Mérida to *Cáceres* and *Arroyo-Malpartida*, see pp. 462, 461; to *Zafra*, *Tocina*, and *Seville*, see R. 58.

Beyond Mérida the train crosses the *Albarregas* and at (284 M.) *Aljucén* the stream of that name. Here the line to Cáceres diverges to the right. In the foreground appears the *Sierra de las Víboras*, infested by numerous vipers, which are eaten by the pigs. To the left extends the grain-growing *Vega del Guadiana*.

Beyond (288 M.) *Garrovilla* we cross seven bridges over the various arms of the *Lacara*. — 294 M. *Montijo*, from which the Empress Eugénie took her title of Countess of Montijo.

To the S. of Montijo lies *Puebla de la Calzada*, the parish-church of which contains ten scenes from the Passion by Morales.

The line approaches the Guadiana. 306 M. *Talavera la Real*; the small place of that name lies on the opposite bank of the river. Beyond the *Guévora* we obtain a good view to the left of Badajoz, rising over the S. bank of the Guadiana. The train skirts the N. side of the *Cerro de San Cristóbal*, with the fort named below.

317 M. **Badajoz.** — The **Railway Station** (*Restaurant*, D. 3½ p.) lies 1 M. to the N.W. of the town, on the W. side of the Cerro de San Cristóbal. *Omnibuses* meet all trains. — **Hotels** (comp. p. xxiv). Nuevo Hotel Central, Hot. Garrido, both in the Plaza de la Constitución; Hot. de París, Magdalena 9.

Badajoz (510 ft.), the capital of a province, the see of a bishop, the seat of the Captain-General of Estremadura, and a strong frontier fortress, is a town of 25,000 inhab., lying on the left bank of the Guadiana, on a low range of hills crowned by the *Castillo*. It is surrounded by a rampart with eight bastions and four small forts: *San Roque* and *Picurina* to the E., *Pardaleras* to the S., and *San Vicente* to the W. On the right bank of the Guadiana it is farther protected by a tête-de-pont (*Cabeza de Puente*), through which passes the road from the station, and the strong *Fuerte de San Cristóbal*.

Badajoz is not mentioned in Roman antiquity. After the fall of the Caliphate of Cordova the *Beni al-Aftas* or *Aftassides* established a small independent kingdom at '*Badalióz*'. This, however, was overthrown by the *Almoravides* (p. 369) in 1094, eight years after their defeat of Alfonso VI. of Castile at Sacralias or Sallaca, near Badajoz. *Alfonso I.* of Portugal occupied the place in 1168, but its final deliverance from the Moors was effected by *Alfonso IX.* of León in 1229. As the 'key of Portugal' Badajoz plays an important rôle in modern history. It was besieged by the Portuguese in 1660 and by the Allies in the War of the Spanish Succession in 1705. The French made unsuccessful attempts to capture it in 1808 and 1809, and Soult succeeded in doing so in 1811 only by the corruption of *José Imaz*, the Spanish commander. The result was that Andalusia remained a year longer in the hands of the French. Wellington invested Badajoz in

March, 1812, and its capture by assault on April 6th was one of the most brilliant achievements of the British army during the Peninsular War. The besiegers lost 5000 killed and wounded. Perhaps it is not too frivolous to remind the reader that Ben Battle 'left his legs in Badajoz's breaches'.

From the railway-station we enter the town by the granite PUENTE DE LAS PALMAS, completed in 1596 after a plan by *Herrera*, which crosses the river in 32 arches. It is 635 yds. long, 23 ft. wide, and 43 ft. high. At the town end is the embattled *Puerta de las Palmas*.

The Calle de Gabriel, beginning at the gate, is prolonged by the Calle de Hernán Cortés, in which (right) is the *Istituto Provincial*, containing the small *Museo Arqueológico*. This street leads us to the PLAZA DE SAN JUAN or *Plaza de la Constitución*, surrounded by the town-hall *(Ayuntamiento)*, a small theatre, and the cathedral.

The CATHEDRAL OF SAN JUAN is a massive, fortress-like building, erected about 1258 by Alfonso the Learned. The Renaissance façade, with a statue of John the Baptist, is of modern origin.

INTERIOR. The effect is marred by the obtrusive position of the large Renaissance coro, with its fine *Silleria*. The painting of the Magdalen, ascribed to Van Dyck, is really by *Mateo de Cerezo*. The Capilla de Santa Ana contains two works by *Luis de Morales* (p. lxxv; 1509-86), surnamed *El Divino*, who was a native of Badajoz; they have, unfortunately, been retouched. Over the altar of the Capilla de los Duques is a relief of the Madonna (15th cent.; p. lx). On the floor in front of it is the brass, probably by the Venetian *Alessandro Leopardi*, of Lorenzo Suárez de Figueroa, who died in 1506 as Spanish ambassador in Venice.

The Calle de San Juan leads from the N.E. angle of the plaza to the church of *La Concepción*, or *de los Gabrieles*, with two pictures by Morales. In the opposite direction we may take the street to the right beside the theatre and, passing the *Palacio Episcopal* (Calle de Moreno Nieto), reach the *Plaza de San Francisco*, a promenade with the larger theatre and several military buildings. — The old *Castillo* commands an extensive view.

From Badajoz to *Torre das Vargens* and *Lisbon*, see R. 59.

58. From Seville to Mérida *(Badajoz, Lisbon)* viâ Tocina and Zafra.

149 M. RAILWAY in 9¼-12¾ hrs. (fares 31 p. 70, 23 p. 5, 17 p. 30 c.); to *Lisbon*, 366 M., one train daily with direct connections, in ca. 21 hrs.; carriages changed at Mérida and Badajoz. Trains start from the *Estación de Córdoba* (p. 389). There is a fair railway-restaurant at *Zafra*, but the traveller should be provided with a luncheon-basket.

From *Seville* to (21½ M.) *Tocina (Empalme)*, see p. 389. — The train crosses the *Guadalquivir* by a bridge 550 yds. long and enters the valley of its N. tributary, the *Huerna*. — 23½ M. *Tocina (Pueblo)*; 25½ M. *Villanueva y Alcolea*; 28 M. *Villanueva de las Minas*, with valuable coal-pits. — We now cross to the right bank. — 32½ M. *Arenillas*; 38½ M. *Los Labrados*; 43½ M. *Pedroso*. — 46½ M. *Fábrica del Pedroso*, with large iron-mines, foundries, and forges.

53 M. *Cazalla de la Sierra*, a busy mining town, with iron foundries and 7100 inhab., in the *Sierra Morena*. — Beyond (60 M.)

Alanís the train crosses the *Benalíjar* and then ascends, passing (68½ M.) *Guadalcanal* (6250 inhab.), with its deserted lead and silver mines, to the *Puerto de Sevilla* or *de Llerena*, where it crosses the frontier between Andalusia and Estremadura in a tunnel 1100 yds. long. — From (76 M.) *Fuente del Arco* a branch-line runs to Peñarroya (see p. 378). — 80 M. *Casas y Reina.* We keep close to the N.W. slope of the *Sierra de San Miguel* as we descend towards —

84 M. **Llerena** (1865 ft.), a town of 7049 inhab., long in the hands of the Knights of Santiago after its recapture from the Moors (1241). The *Parroquía de la Granada*, a Renaissance edifice, has a tower, 184 ft. high, erected in imitation of the Giralda of Seville.

We thread three short tunnels. — 89½ M. *Villagarcía*, with a ruined castle; 95½ M. *Usagre y Bienvenida;* 100 M. *Matanegra.*

108½ M. **Zafra** (*Fonda de Julián Guerra*, fair; *Rail. Restaurant*, D. 3-3½ p.), a venerable town with 6136 inhab., the *Záfar* of the Moors, is picturesquely situated between the *Sierra de San Cristóbal* on the N. and the *Sierra de Castellar* on the W. Its Roman name is unknown. Celebrated cattle-fairs *(Feria de San Juan* and *Feria de San Miguel)* are held here in June and October. The Gothic Alcázar, in a lofty situation to the E., reached by the *Puerta del Acebuche*, was the seat of the Figueroas, Dukes of Feria, now Dukes of Medinaceli. It was built by *Lorenzo Suárez de Figueroa* in 1437, and affords an admirable example of a Spanish feudal palace. The patio was modernized in the 16th century. The *Convento de Santa María* contains the tomb of Lady Margaret Harrington (1601), a lady-in-waiting of Jane Dormer (see below). In the *Convento de Santa Clara* is the family vault, mutilated by the French in 1811, of Lorenzo Suárez de Figueroa, the second duke of Feria, and his wife Jane Dormer, maid-of-honour of Mary the Catholic of England.

From Zafra to Huelva, 112 M., railway in 7¼ hrs. (fares 17 p. 30, 11 p. 90, 8 p. 65 c.). — 2 M. *Puebla de Sancho Pérez;* 14½ M. *Valencia del Ventoso.* 30 M. *Fregenal de la Sierra*, where Roman inscriptions have been found, is a prettily situated town with 8000 inhab., near which lies *Higuera la Real*, with an old church. The line ascends with the mountains of the Sierra Morena on each side. 49 M. *La Nava* (1645 ft.); 59 M. *Almonaster la Real-Cortegana;* 81½ M. *Calañas*, with iron-mines. We descend along the *Odiel.* 103½ M. *Gibraleón.* — 112 M. *Huelva*, see p. 424.

The railway now sweeps round to the N.E. Beyond (114½ M.) *Los Santos de Maimona* it descends to the N. to (122½ M.) *Villafranca de los Barros* (9900 inhab.), the first place in the fertile, but almost treeless *Tierra de los Barros.*

131 M. *Almendralejo*, a flourishing town with 12,500 inhab., contains a fine old mansion of the *Marqués de Monsalud*, who has brought together an interesting museum of Roman inscriptions, sculptures, and architectural fragments. — 138½ M. *Torremejía.* — Beyond (145½ M.) *Calamonte* we cross the Guadiana.

149 M. *Mérida*, see p. 464.

PORTUGAL.

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I. Practical Hints.

Money (compare the table before the title-page). The monetary unit is the Real (0.549 c.) but no coin below 5 *Reis* is issued. Gold has wholly disappeared from ordinary circulation. In silver there are coins of 200, 500 *(corõa)*, and 1000 *(um milreis)* reis; in nickel

coins of 50 and 100 reis *(tostão,* plur. *tostões);* and in copper of 5, 10, and 20 reis *(vintem,* plur. *vintens).* Paper-money is issued in the form of notes for 500, 2500, 5000, 10,000 reis, etc. A sum of 1000 milreis is named *um conto da reis.* Many shopkeepers, etc. reckon accounts in *tostões* and *vintens,* and in the country-districts sometimes in *patacos* (= 2 vintens = 40 reis) and *crusados* (= 400 reis). Since 1901 (comp. p. 473) the state of the currency has been gradually improving. As a rough mode of reckoning the real may be taken as worth about half a French centime, so that one milreis is worth about 500 centimes or 5 francs (4*s.* 2*d.* English or 1 $ American).

The arrangements of the RAILWAYS are similar to those in Spain, though order and punctuality are better observed. Portuguese railway-time is 37 min. behind that of Spain (*i.e.* Greenwich time). The clocks at the railway-stations (by which the trains start) are purposely kept 5 min. slow. Time-tables, see p. xviii. The stations are all primitive. The name-boards are by no means conspicuous, and the vocal announcements of the names are frequently indistinct. Many stations are situated at some distance from the towns they serve, and the *Diligencias* which maintain communication between them are inferior. Travellers, especially if several are travelling together, will find it more convenient to take a cab. In driving to a station cabs are usually the only available means of transport.

The POST OFFICE *(Correio)* is modelled more on that of the other European nations; and in the larger towns letter-boxes *(caixas)* may be found at the street-corners. The postal rate for letters *(cartas)* within Portugal and Spain is 20 rs., for foreign countries *(para o estrangeiro)* 50 rs.; post-cards *(bilhete postal)* 10 and 20 rs.; registration-fee *(registado)* 50 rs.

Lisbon, Cintra, Bussaco, and Oporto possess excellent HOTELS, but luxurious establishments, in the modern sense, are to be found only among the best (and expensive) hotels of the capital. The houses are not usually very substantially built and heating-arrangements are seldom met with in the bedrooms. The fare, however, is usually very good and the standard of cleanness satisfactory. In some of the smaller houses the beds are very hard. It is advisable to make an arrangement as to prices on arrival. The tariff is usually from 1500 to 3000 rs. per day, but the first breakfast and table-wine are often extra. The déjeuner *(almoço)* is served during the whole forenoon, dinner *(jantar)* generally at 6 or 6.30 p.m. Tea *(chá)* or coffee is included in each meal without extra charge. At lunch the usual viands are 'bife' (*mal passado,* underdone, *bem passado,* well done) and 'ovos' *(quentes,* soft-boiled; *estrellados,* poached eggs; *omelete).* — The *Hospedarías* or smaller houses (average tariff, 1000 rs. including wine) resemble the Casas de Huéspedes of Spain; the stranger will generally find in them a want of order and cleanliness, while the cuisine is often miserable and sanitary arrangements exceedingly defective. When attendance is not charged in the bill, it

is customary to give gratuities of about 200 rs. per day in the larger hotels or 100-150 rs. in the country. Hotel omnibuses are unknown.

Wine (red, *tinto;* white, *branco*). Among the best are the red *Collares* (p. 514; 200-300 rs. per bottle) and the white *Bucellas*. The latter may be obtained by the glass at the cafés. Portuguese sparkling wine (ca. 1200 rs. per bottle) is light but rather sweet. The *Vinho de Porto* (p. 555) is lighter and on the whole dearer than in England; not less than 800 rs. must be paid for a good bottle. The *Vinho Verde* is very light and contains almost no sugar.

The Portuguese Language makes a somewhat unpleasant impression on the visitor from Spain on account of the comparative dulness of its tone and the numerous sibilant and nasal sounds.† A knowledge of it is hardly necessary for a short visit. English, French, German, and Spanish are often spoken at the larger hotels, and French will usually do at a pinch in the towns generally.

The Sights of Lisbon, Oporto, Coimbra, and other large cities are generally open only at certain fixed hours, but strangers, on presentation of a visiting-card, frequently obtain admission at other times (gratuity to the attendant). Admission-tickets are issued for the royal palaces at Belem, Cintra, etc. (comp. p. 484). In smaller places, like Alcobaça, Batalha, and Thomar, the monuments of art are generally accessible all day long. A single traveller pays a fee of 50-100 rs., parties more in proportion, but large gratuities are not usual.

Plan of Tour, see p. xvi. — The best Travelling Season is April and the beginning of May or October and November. But there is comparatively little traffic on the railways until June, when the fashionable world begins to remove to Cintra, Bussaco, and the various watering-places. In August the sea-bathing places are full. The Portuguese are fond of travelling between July and September inclusive, and the trains and hotels are then apt to be crowded. The heat is not unbearable and thanks to the excellent irrigation the landscape never appears parched. The church and harvest festivals and other celebrations during this period afford excellent opportunities of studying the people. In winter and early spring there is too much rain, especially in the N. The rainfall diminishes as we proceed from the coast inland (Mafra 44 in. annually, Lisbon 26 in.)

† The Pronunciation usually gives the foreigner a good deal of difficulty. The Spanish *ll* and *ñ* (p. xii) are represented by *lh* and *nh*, while *ll* is pronounced much as in English. In the middle or at the end of a word *s* generally sounds like sh; *j*, *ch*, and *g* before e and i sound as in French (jour, chanter, génie); *gu* and *qu* as in Spanish, *ç* like ss; *x* sometimes as in English, sometimes like sh or *ss*. At the end of the syllable *m* and *n* give a nasal sound to the preceding vowel but do not alter the pronunciation of e, i, or u. The unaccented vowels *a*, *e*, and *o* have a dull sound, almost like a in 'fate', ee, and oo. In diphthongs both vowels are sounded separately, but *ei* is pronounced almost like a in 'fate'. A circumflex accent (ê, ô) indicates that the vowel is long. The *til (tilde)*, or nasal accent (~), over a vowel has the same effect as the addition of n in French (*ã* = French an, etc.); in the case where two vowels occur together the nasal sound follows the second (*ão* = aon, *õe* = oen).

and still more as we proceed from N. to S. (Oporto 52 in., Coimbra 35 in., Lagos 20 in.). Snow, called *chuva de neve* ('snow-rain'), falls almost nowhere except in the extreme N. and on the mountains. Frost occurs only in clear weather, when the wind blows from Spain (minimum temperature of Lisbon 29° Fahr., of the high-lying Guarda 20° Fahr.). Invalids may find the prevalent sea-winds, generally from the N.W. and W., a little trying in winter, but in summer they temper most agreeably the sultry heat of the coast (maximum temperature at Lisbon 102° Fahr., annual mean 60°).

II. History and Geography.

Eis aqui, quasi cume da cabeça
De Europa toda, o reino Lusitano;
Onde a terra se acaba, e o mar começa,
E onde Phebo repousa no Oceano.

See, the head-crowning coronet is she,
Of general Europe, Lusitania's reign,
Where endeth land and where beginneth sea,
And Phœbus sinks to rest upon the main.

Camoens, Lusiads III. 20 (translation of *Sir R. F. Burton*).

The kingdom of *Portugal* has an area of 34,335 sq. M. and in 1890 contained 5,016,267 inhab., nearly all of whom were Roman Catholics and about three-fourths illiterate. The 'Adjacentes' Madeira and the Azores have an area of 1237 sq. M. and a population of 406,865, while the important Portuguese colonies in Africa and the E. Indies (Diu, Daman, and Goa) are about 772,000 sq. M. in extent. The national colours are blue and white.

In antiquity the country belonged to the Roman province of *Lusitania*. At a later date it was overrun by the Germanic tribes of the Vandals, Alans, Suevi, and Visigoths. In the 8th cent. the Moors invaded the district. Ferdinand I. of Castile conquered the N. part of the country about the middle of the 11th century. In 1095 the 'Countship of Portucalia', taking its name from the harbour *(Portus Cale)* at the mouth of the Douro (comp. p. 548), was granted by Ferdinand's successor as a hereditary fief to *Count Henry of Burgundy*, who had proffered his services against the Moors; and Henry's son, *Affonso I.*, assumed the regal title in 1139. The founder of the greatness of the new kingdom was *Denis* (*Diniz*; 1279-1325). Portugal early entered into intimate relations with England, especially in the reign of Affonso IV. (1325-57; comp. p. 487). In 1383 the male line of this house died out, and the Estates, in order to avoid a reunion with Castile, elected the Grand Master of the Knights of Aviz, a natural son of the last ruler, as king, with the title of *John I.* (1383-1433). This sovereign married Philippa, daughter of John of Gaunt, and concluded the important Treaty of Windsor with England (1386). He was also the first foreign monarch to receive the Order of the Garter (1400). With him begins the heroic age of Portuguese history. After successful wars with Castile and the Moors, *Prince Henry the Navi-*

gator (p. 529) aroused the public interest in voyages of discovery. Madeira was occupied in 1420, and the coast of Guinea was explored a little later. *Bartholomeu Diaz* rounded the Cape of Good Hope in 1486, and in 1498 *Vasco da Gama* discovered the sea-route to India. Brazil was taken possession of by *Pedro Alvares Cabral* about 1500. In 1510 *Affonso de Albuquerque* made important conquests in Hindostan and Indo-China. The reign of *Emmanuel I.* (1495-1521), surnamed 'the Fortunate', marks the zenith of the power of Portugal. At this time also was developed the national style of architecture, known as the 'Emmanuel style' (*arte manuelina;* pp. 504, 527, 532), which flourished until about 1530, *i.e.* until the introduction of Renaissance art.

The illegitimate Burgundian line became extinct in 1580, and Portugal was incorporated with Castile, with which it had to share the results of the unfortunate struggle with the Low Countries. In 1640, however, the people placed the *Duke of Braganza* on the throne, as *John IV.* The new dynasty succeeded in maintaining the independence of Portugal against Spain, but the old glory was gone. The spendthrift policy of *John V.* (1706-50) impoverished the country in spite of the gold and diamond mines of Brazil. The famous Methuen Treaty (1703), though doubtless going far to assure the independent existence of Portugal, practically made it a commercial satellite of England. The efforts of Pombal, the minister of *Joseph I.* (1750-77; p. 487), to improve the standing of Portugal had no lasting effect; and under Joseph's daughter *Maria I.* (1777-1816), who married her father's brother, Dom Pedro III., power was once more appropriated by the nobles and clergy. During the Napoleonic period Portugal united with Great Britain in fighting for the independence of Spain, and it was the base of the military operations by which the French were finally expelled from the Peninsula. The royal family meanwhile had retreated to Brazil (1807), and on his return in 1821 the king, *John VI.* (1816-26), was compelled to sign the constitution which had been proclaimed in his absence by the provisional government. At the same time he ratified the independence of Brazil. After a long series of contests between the Miguelites and the Liberals, Portugal entered on a new era of comparative prosperity in the reign of *Maria II. da Gloria* (1826-53), interrupted however by serious financial crises. Liberal and conservative ministries succeeded each other, but financial stability was not established in the reign of either *Pedro V.* (1853-61) or *Luis I.* (1861-69). A partial national bankruptcy led in 1892 to differences with the Great Powers, and finally in 1901 the management of the revenues was entrusted to a commission including representatives from Great Britain, Germany, and France. The present king is *Carlos I.* (b. 1863), who married *Marie Amélie* of Orléans in 1886 and ascended the throne in 1889. His son and heir, *Luis Philippe*, was born in 1887.

There are physical as well as political reasons why Portugal alone of all the once independent kingdoms of the Iberian Peninsula has succeeded in avoiding incorporation with the great Castilian-Aragonese monarchy. Although, indeed, the *Mountain Terrace of N. Portugal*, the *Serra da Estrella* (6540 ft.), and the mountains of *Algarve* are geographically merely continuations of the Spanish sierras, yet of the great rivers, the *Douro*, the *Tagus*, and the *Guadiana*, which all flow through Portugal to the ocean, not one becomes navigable until beyond the gorges and rapids on the Portuguese frontier; none becomes a real artery of traffic until it has entered Portugal. The numerous harbours, and the far-western situation of Portugal tend to promote voyages of discovery and commerce with Transatlantic peoples.

No country has more natural variety than Portugal. On the coast far-projecting promontories *(cabos)* of naked rock alternate with huge dunes. The lezirias of the Tagus and the lagoons of Aveiro recall the marshes of Holland. The mountains of N. Portugal and the Serra da Estrella attain an almost Alpine altitude; the rich wine-district of the Douro, with its terraces toilsomely wrung from the clayey soil, reproduces the rocky slopes of the Rhine. The valley of the Tagus near Abrantes recalls the Elbe at Dresden. Lisbon vies in beauty of position with Naples. Coimbra, the Portuguese Athens, gazes down on the banks of the Mondego, famous in history and song. Oporto sits in majesty on the N. bank of the Douro.

In VEGETATION Portugal is the most peculiar and the richest land in Europe, for the heat of the southern sun is tempered by the cool breath of the sea. Side by side grow the agave or century plant and the opuntia of Mexico, the pine of the N. and the eucalyptus of Australia, the camelia-tree of Japan and the maple, the juniper, and the 'Portuguese' cypress *(Cupressus glauca, Lusitanica,* or *Atlantica)* from the Azores (where it is now extinct). Cork-trees, evergreen oaks, palms, poplars, limes, magnolias, and araucarias all flourish alike. The indigenous flora is no less interesting, especially in early spring, when the meadows unfold their full luxuriance, and when the sides of the railway-embankments are covered with sedum, honeysuckle, and wild roses. Among the most characteristic and singular features are the huge moors of cistus, the yellow flowers of which alternate with rosemary, myrtles, and gaily coloured bulbous plants. In the higher-lying moors the characteristic variety is the gum-cistus *(Cistus ladaniferus)*. From the long-shaped evergreen leaves and from the large white flowers, each with a spot of dark-purple within, oozes a sweet-smelling gum. Wheat, maize, millet, rye, lupin, oats, and beans are cultivated throughout the whole country. There is scarcely a tree that does not produce some edible fruit, from the evergreen oak (p. 308; Port. *azinheira*) and the carob-tree *(Ceratonia siliqua;* Port. *alfarrobeira)* up to the olive, the vine, the orange, and the fig. The charming variety of oranges known as

'mandarins' are highly prized. The figs are brought to premature ripeness by the ancient process called 'caprification' and have a wonderfully delicate flavour. The honey of Portugal is famous.

The SEA is not behind the land in fruitfulness. No fish-market in the world is richer than that of Lisbon.

Certain parts of Portugal show a high degree of CULTIVATION. Such are the districts on the Minho and Douro (Oporto), W. Estremadura (Lisbon), and, of late years, the province of Alemtejo, once the granary of the country, where the ancient wooden plough is seen at work beside the latest American agricultural machines. The greater part of the country, however, is very poorly cultivated, and now forms an immense pasture for sheep and pigs.

In the INHABITANTS, originally of Iberian and Celtic stock, the mixture of races is still very perceptible. In the S. the Moorish type prevails, while the peasants of the N. mountains not unfrequently suggest a Germanic element. The negroes and mulattoes that are so numerous in Lisbon are a feature due to the extensive colonial system of Portugal. — As a rule the Portuguese are modest and courteous in their bearing.

The comparative humanity of the Portuguese is especially noticeable in the **Bull Fights**, which are much less gory than in Spain. As there, the drama begins with the entrée of the gaily dressed bull-fighters. The *Cavalheiro* (Span. *Picador*), dressed in the old Portuguese court-dress with a three-cornered hat, first exhibits the paces of the ancient Spanish manège, then begs from the *Presidente da Praça* permission to begin the combat, and finally salutes the public *(as cortezias do cavalheiro)*. The procession then leaves the ring, and the cavalheiro re-appears alone, mounted on a less showy steed. At the sound of a trumpet the bull, the horns of which are guarded by leather 'buttons', is allowed to enter the arena. The rider engages him with a long lance *(farpa)*, while the *Capinhas*, so called from the *capa* worn over the shoulder, and resembling the Spanish *Banderilleros* in their dress, tease him with their gaily-coloured cloaks and when necessary protect the horse and rider. After the cavalheiro has left the ring, the capinhas continue the combat with shorter lances *(bandarilhas)*. Sometimes the killing of the bull is then simulated by an *Espada* with a wooden sword. When the bull is somewhat exhausted comes the turn of the *Moços de Forcado*, men with round hats and thickly-padded leather breeches, whose function it is to face the bull, and leap from in front between his horns. Serious injuries are by no means unknown in this part of the sport. Finally the bull is led from the ring by trained oxen.

The most characteristic industry of Portugal, inherited from the Moors and still practised with success in Lisbon and Oporto, is the manufacture of **Porcelain Tiles** (azulejos, p. xlii), with which the walls of houses, and even of churches, are adorned both within and without. At first these tiles were used in ribbon-like patterns similar to those of Granada and Seville, but a freer use of Renaissance forms was developed in the 16th cent., while in the 17-18th cent. regular mosaic pictures came into vogue.

See Portugal, by *H. M. Stephens* (1891; Story of the Nations Series); Through Portugal, by *Martin Hume* (1907); Round the Calendar in Portugal, by *O. Crawfurd* (1890); Portugal and its People, by *W. A Salisbury* (1893); A Philosopher in Portugal (1903), and Portuguese Life in Town and Country (1902), both by *E. E. Street*.

59. From Badajoz to Lisbon viâ Torre das Vargens and Entroncamento.

180 M. Railway in 9-11 hrs. (fares 6010, 4570, 3440 rs.). Lnggage is examined and money may be changed at *Elvas* (in the reverse direction at *Badajoz*, p. 466). Onr line nnites with that from Upper Estremadura (R. 56; carriages changed) at *Torre das Vargens* (p. 477), and with that from Oporto and Pampilhosa (R. 66) at *Entroncamento* (p. 478; carriages changed). — There is a railway-restaurant at *Entroncamento*.

On this journey every traveller will be struck by the contrast between the dry climate of the central Spanish plateau and the moist, oceanic climate of Portugal. This is perceptible even at Elvas, but still more as we pass from the highlands of Alemtejo into the smiling valley of the Tagus.

Badajoz, see p. 466. — The train runs to the W. over the treeless plain of the *Guadiana* and crosses (4½ M.) the frontier brook of *Caia*, which descends from the *Serra de São Mamede* to the N.W.

10½ M. **Elvas** *(Hôt. Central; Hôt. Elvense)*, the *Balesh* of the Moors and the *Yelves* of the Spaniards, is a town of 10,500 inhab., finely situated amid luxuriant groves of olives and oranges on the hillside, dominated on the S. by *Fort Santa Lûcia* (1200 ft.) and on the N. by *Fort Nossa Senhora da Graça* (1270 ft.), also known as the *Forte de Lippe*, from the *Gran Conde William of Schaumburg-Lippe*, commander of the Portuguese army in 1762-64. Elvas was taken from the Moors by León in 1166, and by the Portuguese in 1200 and 1226. It has been the see of a bishop since 1570 and the strongest fortress of Portugal since 1642. The Spaniards besieged it in vain in 1658 and 1711. — The Sé, or cathedral, founded by King Emmanuel I. (1495-1521), is approached by a lofty flight of steps. The late-Gothic interior contains some fine stained glass and an Assumption by *Lourenço Grameira*. In the chapter-room are some paintings by *Antonio de Sequeira* (p. 500). — The church of the former *Convento das Freiras de São Domingos* (founded ca. 1550) is an octagonal structure with rich but sadly dilapidated Renaissance decoration. — The *Aqueducto da Amoreira*, begun in the beginning of the 15th cent. and completed in 1622, brings the town an excellent supply of water from a point about 4 M. to the W.; part of it has four tiers of arches, 120 ft. high.

A highroad leads to the N.E. from Elvas to (10 M.) **Campo Maior**, famous for the siege by *Marshal Mortier* in 1811 and its relief by *Lord Beresford*. The event is celebrated by Sir Walter Scott in his spirited ballad, beginning 'To Campo Maior come, he had quietly sat down'.

The train ascends to the N.W. to the bleak plateau of Alemtejo. Granite and slate alternate here as in Spanish Estremadura; the blocks often lie one above another as in dolmens. Farther on appear evergreen oaks and venerable cork-trees. — 23 M. *Santa Eulalia*. — 35 M. *Assumar*, the *Ad Septem Aras* of the Romans, is the station for *Arronches* (970 ft.), the Roman *Plagiaria*, once an important Moorish fortress, 2 M. to the E. To the N. is the *Serra de Portalegre*, with the *Serra de São Mamede* beyond it.

41 M. **Portalegre**, the station for the provincial capital of that name (10,700 inhab.), which lies 7½ M. to the S., at the foot of a hill. It is the old Roman *Ammaia*, and has been the see of a bishop since 1550.

On the Sever (p. 461), about 5 M. to the N.E., lies *Aramenha*, a place of early origin, but scarcely to be identified with the ancient *Medobriga*. This district was thickly populated in antiquity, and numerous Roman and Celtic objects have been found here, as at *Arronches* (p. 476), *Lezenho*, and other places.

The train descends to the W. into the valley of the *Seda*. — 52 M. **Crato**, on the *Ervedal*, 2 M. to the N. of the railway, was once the seat of the *Grão Priorado de Crato*, a powerful order of chivalry, founded in 1113 with the same rules as the Knights of Malta. The dignity of Grand Prior was absorbed by the crown in 1551 (comp. p. 532). *Nossa Senhora Flor da Rosa*, the dilapidated castle of the order, lies about 1 M. to the N. of the town and was built by the first prior, *Frey Alvaro Gonçalves Pereira*, father of the celebrated Nuno Alvares Pereira (p. 526).

From Crato a Diligence runs daily to the N. to *Alpalhão*, *Niza*, and *Villa Velha de Ródão* (see below).

Farther on we cross the Seda. Corn-fields alternate with tracts of broom and cistus. 61 M. *Chança*. — 67 M. **Torre das Vargens** *(Buffet)* is the junction of the line from Madrid (R. 56).

We now enter the valley of the *Sôr*. The scenery becomes more attractive and the flora richer. The blossoms of the cistus and the heaths form a charming picture in spring. Near (74 M.) *Ponte de Sôr* the train crosses the river. Fig-trees, aloes, and fields of rice begin to appear. The line runs to the N.W. across the low ridge separating the valley of the Sôr from that of the Tagus. 85 M. *Bemposta*, on the *Torto*.

93 M. **Abrantes** (*Hospedaria*, primitive), a town of 6400 inhab., is picturesquely situated 1¼ M. to the N.E. of the station, high up on the N. bank of the *Tagus*, here crossed by a long iron bridge. The castle is mentioned by Camoens (Lusiads IV, 23). Marshal Junot received the title of Duc de Abrantes in recognition of his triumphant march from Salamanca to Lisbon viâ Abrantes in 1807.

From Abrantes to Guarda, 132 M., railway in 8¼-9¾ hrs. (fares 4230, 3290, 2350 rs.). — The train crosses the Tagus and then ascends on its right bank, towards the E., traversing many viaducts. To the right of (40 M.) *Villa Velha de Ródão* are the *Portas de Ródão*, where the river is confined between two walls of rock, only 150 ft. apart. — The train now ascends to the N.E., traversing four tunnels. 50 M. *Sarnadas*. — 58 M. **Castello Branco** (1575 ft.), the chief town of a district (7500 inhab.) and the see of a bishop, possesses a decayed castle and some remains of an ancient town, the name of which has perished. Near the town are some marble quarries. — The railway intersects the E. spurs of the *Serra Guardunha* (4015 ft.) before (82 M.) *Valle de Prazeres*. 92 M. *Fundão*. — The train enters the fruitful valley of the *Zézere*, crosses its feeder the *Meimôa*, and then the main stream itself. 103 M. **Covilhã** (2180 ft.; *Hot. Covilhanense; Hot. Central Castello*), a prosperous town of 10,800 inhab., finely situated on the S.E. slope of the granitic *Serra da Estrella* (6540 ft.) and commanded by an old castle. It has several cloth-factories. — We again cross the Zézere and ascend through a wild, mountainous district to (132 M.) *Guarda* (p. 543).

Beyond Abrantes the train descends along the S. (left) bank of the Tagus. — 95 M. *Tramagal.* We run through pine-woods and between hedges of aloe, then over tilled ground and rice-fields. The Tagus is crossed by an iron skew-bridge, 72 ft. above the surface of the water and having 16 arches of 98 ft. span. — At (102 M.) *Praia* we have a fine view of the town of *Constancia* (65 ft.), lying on the N. bank of the Tagus at the mouth of the *Zézere* (p. 477). On a small rocky islet in the Tagus rises the castle of *Almouról.* In front of us appears the station of *Tancos.* — 107 M. *Barquinha.*

From Tancos or Barquinha a visit may he paid to the ruin of **Almouról.** This castle, founded hy *Gualdim Paes* (p. 532) on Roman and Moorish foundations in 1160, consists of eleven towers connected with one another and dominated by the *Torre de Menagem* (provision tower). The gate was formerly on the S. side, but we now enter hy a hreach in the N. wall.

109½ M. **Entroncamento** (**Rail. Restaurant*, déj. 500, D. 600 rs., both incl. wine) is the junction of the line from Oporto. Passengers for Lisbon change carriages here, and will find their train on the other side of the 'island' platform.

From Entroncamento to *Coimbra*, *Pampilhosa*, and *Oporto*, see R. 66.

The train to Lisbon skirts the attractive hill-district of Portuguese Estremadura (right), in the wide valley of the Tagus. We cross several streams. — 112 M. *Torres Novas;* 117½ M. *Matto de Miranda*, among woods of cork-trees. To the left, in a wine-growing district, lies the small town of *Golleg*ã. — 124 M. *Valle de Figueira.* The exuberantly fertile plain is celebrated by Camoens in the 'Lusiads' (III. 55).

129 M. **Santarem.** — The **Station** is 1¾ M. from the town; diligence 100 rs., cab, in ¼ hr., 500 rs. — **Hotel.** Grand-Hôtel Duarte, in the upper town, plain but good, pens. 1000 rs.; Hotel Central.

Santarém, the Roman *Scallabis*, surnamed *Praesidium Julium* by Cæsar, is now a district-capital with 9800 inhab., finely situated high above the Tagus, which is here spanned by a trellis-work bridge (view). Small craft can ascend thus far from the sea.

Santarem derives its name from *Santa Iria* or *Irene.* As the key of the Tagus the town plays an important rôle in Portuguese history. It was taken from the Moors, after a series of hard-fought contests, by *Alfonso VI.* of Castile in 1093 and again by *Affonso Henrique* in 1147. The Almohades under *Abu Ya'kub Yûsuf* made a desperate effort to retake it in 1184, but the attempt was frustrated hy the *Infante Dom Sancho.* The murderers of Inez de Castro (p. 541) were put to death here hy order of Peter I. In 1833 Santarem was vigorously defended by the Miguelites. — Prince Affonso, the only son of John II., was drowned here in the Tagus, at the age of sixteen, on July 13th, 1491, as he was riding to meet his father; and his fate is the burden of several Portuguese national songs.

From the hotel we proceed to the N., passing the *Egreja do Salvador*, to the Largo de Passos Manuel, bounded on one side by a large Jesuit monastery, now a priests' seminary, with a church *(Egreja do Seminario)* built in 1679. Farther on is the principal square, the *Campo de Sá da Bandeira*, with the small *Passeio da Rainha.* The former *Franciscan Monastery* is used as artillery-barracks; it retains its cloisters and three good azulejos-pictures of

the 18th cent. (St. Anthony, Fall of Manna, Last Supper). A little to the W. are the *Bull Ring* and the *Presidio Militar.*

Turning to the S. from the hotel we proceed viâ the Praça do Visconde da Serra do Pilar to the old church of *São João d'Alfurão*, which contains a small Museum (tombstones of the 15-17th cent.). The adjoining *Torre das Cabaças* has a curious clock, dating from the time of Emmanuel I. Passing the theatre we reach the *Passeio d'Alcáçova*, laid out within the walls and towers of the ancient castle of Alcáçova (view of the Tagus valley). — As we return we may visit the late-Gothic church of the *Convento de Graça* (now the Asylo de São Antonio), with fine mural tiles of the 18th cent., the Renaissance monument of the Count of Ourem, and the tomb of Pedro Alvares Cabral (d. ca. 1526; p. 473); the church *Do Milagre*, in an early-Renaissance style; and the chapel of the widely venerated *Santa Rita*, with a picture of the saint by Ignacio Xavier (b. at Santarem in 1724).

On the left bank of the Tagus lies the village of *Almeirim*, destroyed by an earthquake in 1755, with the Quinta of the Condessa da Junqueira.

Excursions may be taken to (1½ hr.; carr. 2000 rs.) the little bathing-resort of *Praia da Nazareth*, or to (1½ hr.; carr. ca. 2500 rs.) the waterworks at *Pernes*, beside the lakes (olhos d'agua, 'water-eyes') in which the *Alviella* rises. The water is thence conveyed to Lisbon by a pipe-line, 70 M. in length.

Pretty retrospect of Santarem as the train proceeds. The trees in this lower plain of the Tagus all bend towards the S.E., since the N.W. wind prevails eleven months out of twelve. — 137 M. *Sant' Anna.* From (139½ M.) *Setil* a branch-line leads to (43 M., in 3½ hrs.) Vendas Novas (p. 515). The two last-mentioned and the next station of (141½ M.) *Ponte de Reguengo* serve the wine-growing district to the N.W., of which *Cartaxo* is the focus. The pine-woods of (146 M.) *Azambuja* provide Lisbon with timber. — 153 M. *Carregado* is also the station for *Villa Nova da Rainha.*

From Carregado to Caldas da Rainha, 35 M., diligence in 5 hrs. — The good road leaves the Tagus valley at (2½ M.) the village of *Carregado* and ascends to the N.W. to the fruitful hill-district of Estremadura, with its vines, olives, and mulberries. — 7½ M. **Alemquer**, said to be the *Jerabrica* of Strabo, was rebuilt by the Alans in 418 under the name of *Alanokerkae* and was wrested from the Moors in 1148, along with Obidos and Torres Vedras. It is now a town of 4400 inhab., charmingly situated on the brook of its own name and possessing several cloth and paper mills. On the height to the left is the church of *Varzea*, containing the tomb of *Damião de Goes* (1501-71), the statesman, historian, and friend of Erasmus, who fell a victim to the Inquisition. To the right, also on the hill, are the remains of the old *Castle* (13th cent.). To the W. of Alemquer lies the old convent of *Carnota*, now private property, with twelve marble columns captured at Ceuta in 1411. — At the highest point of the road (ca. 330 ft.) we enjoy a fine retrospect of the plain of the Tagus. We then descend, generally following the new Lisbon aqueduct (see above), into a barren region overgrown with cistus. At (10½ M.) *Ota* the road begins to re-ascend. To the left rises the *Montejunto* (p. 522). We then traverse an attractive hilly district to the N.W., with views extending to Cape Carvoeiro and the Berlengas (p. 522). 21 M. *Cercal;* 27½ M. *Casal de Carreiros.* — 35 M. *Caldas da Rainha*, see p. 522.

To the right lie the old town of *Castanheira* and the village of *Povos*, with the ruins of a palace of the Counts of Castanheira and a Moorish chapel. — 156 M. *Villa Franca de Xira*, a town with 4200 inhab., founded by the French in the reign of Affonso Henriques. Henceforth we see many salt-pans *(marinhas)* on the bank of the Tagus. Farther on are the *Lezirías*, a marshy district between the Tagus and the *Sorraia*, protected by embankments against floods, intersected by canals, and bearing large crops of grain. — 159 M. *Alhandra*, the birthplace of *Affonso de Albuquerque* (p. 473), with a church (on a hill to the left), which is much visited on the Festival of St. John. Near Alhandra are the grazing grounds of the bulls bred for the ring. The *Forte de São Vicente*, on a hill to the left, once formed the extremity of the Lines of Torres Vedras (p. 521).

For the following portion of the route, comp. the Map at p. 506. The Tagus gradually widens into the *Bay of Lisbon*, an expanse of salt water, 18 M. long and $2^1/_2$-8 M. broad. — To the N.W. of (162 M.) *Alverca* lies the battlefield of *Alfarrobeira*, where Peter, Duke of Coimbra (p. 529), was defeated and slain in 1449 by his nephew, Affonso V. — 165 M. *Povoa;* 170 M. *Sacavem;* 172 M. *Olivaes;* 174 M. *Braço de Prata*, with the warehouses of the Lisbon merchants.

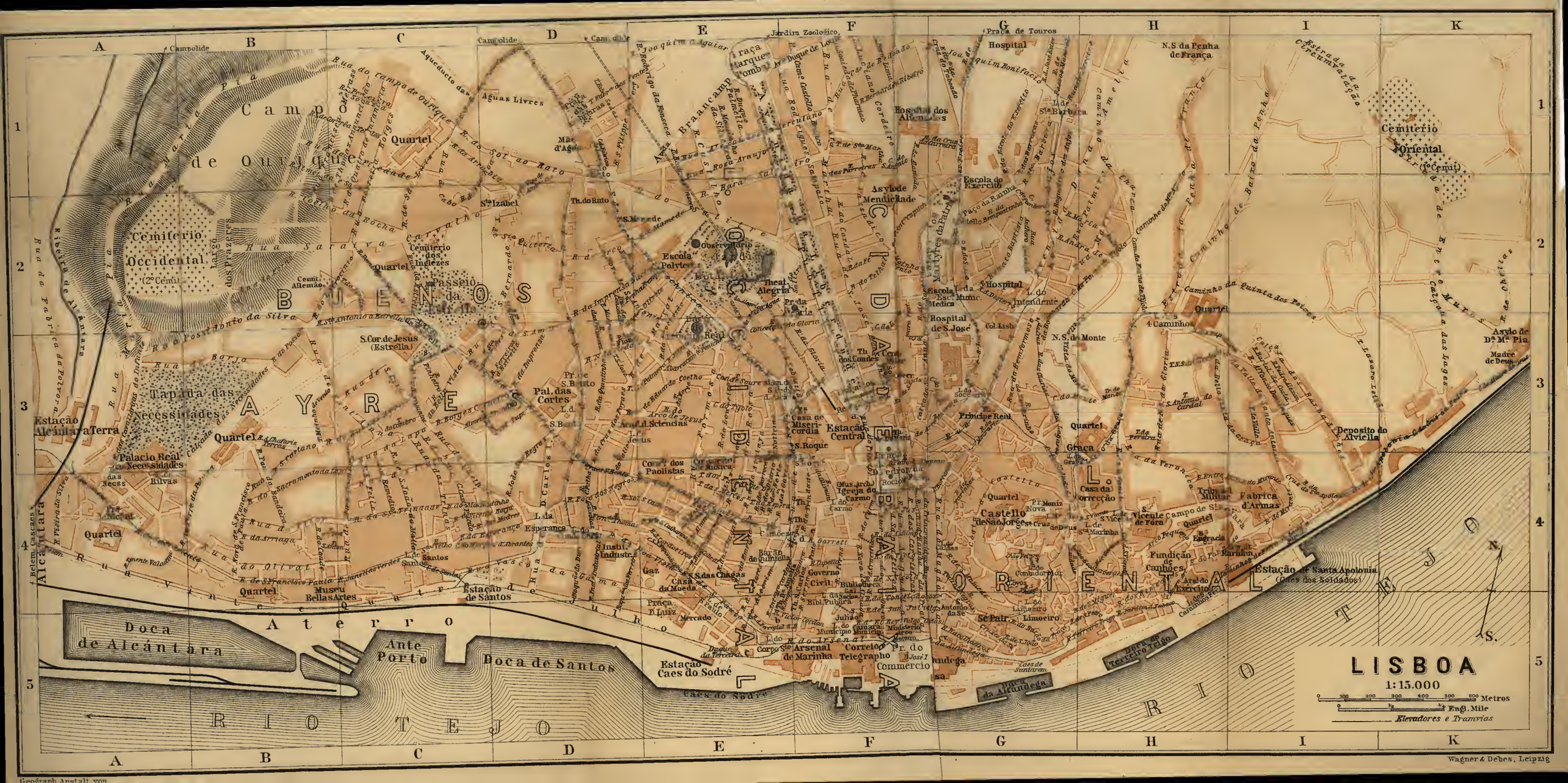
The main line, from which a branch here diverges for the E. Station (*Estação Caes dos Soldados;* see p. 481), now turns inland (W.), crosses the *Chellas* (p. 486), and sweeps round *Lisboa Oriental* (p. 485). — 178 M. **Campolide,** in the valley of the *Alcantara*, is the junction of the railways to Cintra (R. 61 d) and Mafra-Leiria (R. 64). To the right we have a good view of the old aqueduct of Lisbon (p. 493). — We penetrate a tunnel $1^1/_2$ M. long (5-6 min.) and then descend to the S.E. to the Central Station of —

180 M. *Lisbon* (see below).

60. Lisbon.†

Railway Stations. 1. *Estação Central* (Pl. F, 3; no restaurant) or *Lisboa Rocio*, Rua do Principe, a little to the N.W. of the Rocio, for the lines to Spanish Estremadura (RR. 59. 56), Pampilhosa and Oporto (R. 66), Cintra (R. 61 d), and Mafra and Leiria (R. 64). The departure-platform is on the third floor (lift 10 rs.). Luggage is examined on arrival by the officers of the octroi *(consumo)*. A porter *(moço;* 100 rs.) looks after the

† The Praça de Dom Pedro or Rocio (Pl. F, 4; p. 488) is the chief centre of traffic. A knowledge of the following expressions will be found useful: *alameda*, *avenida*, *passeio*, promenade; *alto*, *altinho*, hill; *azinhaga*, footpath; *beco*, blind alley; *boqueirão*, narrow street leading to the Tagus; *caes*, quay; *calçada*, *calçadinha*, steep street; *campo*, square; *carreira*, *carreirinha*, road; *escadinha*, staircase; *estrada*, highroad; *juncção*, connecting passage; *largo*, small square; *páteo*, court; *praça*, square; *rua*, street; *travessa*, cross-street; *cercal*, walled enclosure of a convent or the like; *horta*, garden-land (Span. *huerta*); *jardim*, pleasure-garden; *pomar*, orchard; *quinta* (Arab. *kint*), garden of a villa or country-house; *quintal*, vegetable garden; *tapada*, park; *sentina publica*, public convenience. — In numbering the houses windows on the street are also taken into account; public buildings, however, have each only one number, which is seldom written up.


LISBOA
1:15.000
Metros
Engl. Mile
Elevadores e Tramvias
Campo de Ourique
Cemiterio Occidental
Cemiterio Oriental
Tapada das Necessidades
Palacio Real das Necessidades
Estação Alcántara Terra
Estação Caes do Sodré
Estação de Santa Apolonia
Estação Central
Estação de Santos
Doca de Alcántara
Ante Porto
Doca de Santos
Aterro
Rio Tejo
Castello de São Jorge
Arsenal de Marinha
Correio Telegrapho
Pr. do Commercio
Doca da Alfandega
Doca do Terreiro Trigo
Deposito do Alviella
Fabrica d'Armas
Fundição de Canhões
Casa da Correcção
Hospital de S. José
Hospital dos Alienados
Escola do Exercito
Asylo de Mendicidade
Theat. Alegria
Escola Polytec.
Observatorio
Pal. das Cortes
Museu Bellas Artes
Palacio Real
Quartel
Campolide
Aguas Livres
Jardim Zoologico
Praça de Touros
Hospital
N.S. da Penha de França
Cemiterio Oriental
Asylo de Dª Mª Pia
Madre de Deus
Caes do Sodré
Caes de Santarem
Wagner & Debes, Leipzig
Geograph. Anstalt von

luggage and secures a cab (*trem;* fare for 1-2 pers. with luggage 400 rs., 3-4 pers. 500 rs.; comp. p. 482; a distinct bargain should at once be made). — 2. *Estação de Santa Apolonia* (Pl. I, 4) or *Caes dos Soldados*, a secondary station for the lines to Spanish Estremadura and to Pampilhosa and Oporto, of little significance to tourists. — 3. *Estação Caes do Sodré* (Pl. E, 5) and (4) *Estação de Santos* (Pl. C, D, 4), for the line to Estoril and Cascaes (R. 61 c). — 5. *Estação do Barreiro*, on the S. side of the bay, for the trains to Villa Viçosa, Villa Real de São Antonio, and other places in S. Portugal. Ferry from the Praça do Commercio (comp. p. 507). — *Office of the International Sleeping Carriage Co.* (Companhia Internacional dos Wagons-Lits dos Grandes Expressos Europeus), Rua do Principe, in the Avenida Hotel.

Arrival by Sea. Although the new quays (p. 486) are completed most of the steamers (comp. pp. xiv, xv) still anchor in the Tagus considerably below the town, and passengers are landed by small boat *(bote)*. There is practically no tariff for the boatmen, so that it is desirable for several passengers to club together and agree upon a rate of about 500 rs. per head and 100-200 rs. for each trunk, including the conveyance of the latter from the boat to the custom-house (*Alfándega*, p. 487). If the ship is crowded, better terms may be obtained by waiting until the first rush is over. The custom-house is open till sunset; travellers arriving in the evening must remain on board till the next morning. A customs-schedule in two languages has to be filled in (fee ca. 100 rs.). Duty must be paid on tobacco and unused articles.

Hotels (comp. p. 470; rooms should be engaged beforehand and travellers arriving by sea should order the hotel-porter to meet them on board or at the custom-house). *Avenida Palace (Pl. a; F, 3), Rua do Principe, corner of the Avenida da Liberdade, close to the Central Station, newly fitted up and patronized by royalty, expensive; *Hotel Bragança (Pl. b; E, 5), Rua Victor Cordon, in a fine, high position, but a little out of the way, another high-class house, much frequented by the Portuguese aristocracy (to procure good rooms on the first floor long notice must be given), R. from 1400, B. 350, déj. 900, D. 1100 rs. (wine extra), no pens. given, baths in the house — *Grand Hotel Central (Pl. c; E, 5), Caes do Sodré, patronized by merchants, with view, lift, baths, and frequented restaurant, déj. 800, D. 1000, pens. (for a stay of not less than a week) from 2500 rs., wine extra, omn. at the station. — Gr. Hot. de Inglaterra, Praça dos Restauradores 45, opposite the Avenida Palace Hotel (Pl. F, 3), new, well spoken of. — Hot. Alliança (Pl. d; F, 4), Rua Nova da Trindade 10, cor. of the Rua Garrett (not to be confounded with the hotel of the same name in the Rua da Assumpção); Hot. Borges (Pl. e; F, 4), Rua Garrett 108, adjoining the latter; Hôt. Durand, Rua das Flores 71, Largo do Quintella (Pl. E, 4), an English family hotel in a quiet situation, pens. 2400-3000 rs.; Hôt. de l'Europe, Rua do Carmo 16 (Pl. F, 4), pens. 2400-3000 rs.; Hôt. Continental (Pl. g; F, 3), on the Rocío (p. 488; entr. Praça de Dom Pedro 93); Francfort Hotel (Pl. f; F, 4), Praça Dom Pedro 113, pens. 1000-2200 rs., well spoken of (not to be confounded with an Hot. Francfort in the Rua Augusta); Hôt. de Paris, Largo do Corpo Santo 6, unpretending. — **Pensions.** *Pension-Hotel A. de Barros*, Rua da Gloria 3 (Pl. F, 3), near the cable-railway (No. 3; p. 482), from 25,000 rs. per month, with baths; *York House (Mrs. King)*, Rua das Janellas Verdes 32, from 1400 rs. per day; *Mrs. Ringall*, Rua da SS. Trinidad 35; *Jachnita*, Rua do Quelhas 46 (pens. at both 1200 rs.).

Cafés-Restaurants. **Tavares*, Rua de São Roque 37 (Pl. E, F, 3), tastefully fitted up in the modern style, D. 800 rs. (wine and coffee extra); *Impérial*, Rua do Principe 124, opposite the Avenida Hotel, also of the first class, but smaller; *Suisso*, opposite the E. side of the Central Station, Largo de Camões 8, à la carte; *Montanha*, Rua da Assumpção 76-78 (Pl. F, 4), patronized by foreigners resident in Lisbon; *Brasserie Principe*, Rua do Principe 45-49 (billiards); *Leão d'Ouro*, Rua do Principe 69, spacious; *Rendezvous des Gourmets*, Rua Aurea 135 (Pl. F, 4), a good place for luncheon. — **Cervejarias** (p. xxvi). *Cervejaria Jansen*, Rua do Alecrim 30, near the Bragança Hotel, concert in the evening (except in summer; not

recommended to ladies); *Cervejaria Trindade*, Rua Nova da Trindade 110. — **Confectioners.** *Pastelaria Marquez*, Rua Garret 72.

Tobacco. *Sattler*, Rua de São Nicolau 110; *Vuelta Abajo*, Rua Aurea 45; *Phoenix*, in the Avenida Palace (p. 481); *J. Wimmer & Co.*, *Tabacaria Americana*, *Casa Havaneza*, Rua Garrett 39, 44, and 132.

Post Office (*Correio*; comp. p. 470). The head postal and telegraph office (Pl. F, 5) is in the Praça do Commercio, at the corner of the Rua do Arsenal, in which is the entrance to the poste-restante office. Post-office orders are issued at the Ministerio da Fazenda (1st floor; p. 487). There are also numerous branch-offices (*Estações Auxiliares*).

Cabs (*Trens de Praça*) stand in the principal squares; they are elegant vehicles with two horses for 2 and 4 pers., but the tariff is high. On getting in the hirer should demand a ticket (*senha*) from the driver (*cocheiro*), and if necessary also the tariff (*tabella*). 'Impedido' means engaged.

	In the old town		To the suburbs	
	1-2 pers.	3-4 pers.	1-2 pers.	3-4 pers.
Per drive (*por corrida*) .	400 rs.	500 rs.	1000 rs.	1200 rs.
Per hour (*ás horas*) . .	600 „	700 „	600 „	700 „
Two hours	1200 „	1400 „	1200 „	1400 „
Three hours	1500 „	1800 „	1500 „	1800 „
Four hours	1800 „	2200 „	1800 „	2200 „

The boundary of the old town (see p. 486) is the Estrada da Circumvallação, including the station of Alcantara-Mar (p. 508). The limits of the suburbs are Cruz de Pedra on the E. and Alges on the W. After the first hour each 1/4 hr. is reckoned separately. If the cab be dismissed outside the old town the driver is entitled to a return-fare. At night (1 a.m. till sunrise) the fares are doubled. Luggage up to 15 lbs. free, up to 44 lbs. 200 rs., up to 66 lbs. 400 rs., over 66 lbs. 600 rs.

Flys (*Trens de Aluguér*), with good equipments and horses, are supplied by the *Companhia de Carruagens Lisbonense*, Largo de São Roque; motor-cars for excursions may be hired from the *Agence Générale d'Automobiles* (Peugeot), Avenida 31. These carriages should be ordered through the hotels.

Lifts and Inclined Railways (*Ascensores* or *Elevadores*). Most of these run every 3 min. from 8 a.m.; the first five stop at 1 a.m., the other three at 11 p.m. The fares up (subida) are usually higher than the fares down (descida), while there is a small reduction on return tickets (ida e volta).

1. From the Rua Aurea to the Rua da Santa Justa (Pl. F, 4), the Rocio (p. 488), and the Carmo (p. 489). Fare up 20, down 10 rs.; at the top, on paying 10 rs. extra, visitors may ascend the spiral staircase to the platform (view; telescope).

2. From the Calçada da Lavra (Pl. F, 3) to the Travessa do Convento de Sant' Anna, on the E. side of the Avenida da Liberdade; 20 rs.

3. From the Calçada da Gloria (Pl. F, 3) to the Rua de São Pedro de Alcantara, on the W. side of the Av. da Liberdade; 20 rs.

4. From the Rua da Palma (near the Largo do Soccorro; Pl. G, 3) to the Largo da Graça; up 40, down 20 rs.

5. From the Praça de Camões (Pl. E, 4) to São Bento (Pl. D, 3) and the Largo da Estrella (Pl. C, 2, 3); 50 rs., to Sao Bento 20 rs. This 'elevator' also stops at the intersection with No. 6.

6. From the Calçada da Bica (Rua de São Paulo) to the Rua da Bica de Duarte Bello (Pl. E, 4); up 30, down 20 rs., transfer (*correspondencia*) 'São-Paulo-Estrella' (No. 5) 60 rs.

7. 'Elevador do Chiado' (the former name of the Rua Garrett): from Rua do Carmo 4 (Pl. F, 4) to Rua do Crucifixo 117; 10 rs.

8. From Largo de São Julião 13 (Pl. F, 5) to the Bibliotheca Publica; 20 rs.

Electric Tramways (*Carris de Ferro*). Owing to the hilly nature of the ground the tramways are quicker than cabs; care, however, must be taken to select the car going in the right direction, as the boards at each end are similar. The stopping-places (*paragem*) are indicated by boards. Fare within the town 30-50 rs.; to *Belem* 60, to *Campo Grande* 80, to *Lumiar* 90 rs. The chief lines are: —

1. Main line along the Tagus from the *Rua Caminhos de Ferro* (Pl. I, H, 4) by the Praça do Commercio (Pl. F, 5), or from the *Rocio* (Pl. F, 4) by the Largo do Municipio (Pl. F, 5), to the *Largo do Corpo Santo* (Pl. E, 5); thence by the Largo do Conde Barão (Pl. D, 4) and the Largo de Santos (Pl. C, 4) to *Alcantara* (p. 501), and on to *Belem* (p. 502), *Pedrouços* (p. 508), and *Alges* (p. 508). Some cars run from the Largo do Corpo Santo to Alcantara viâ the Rua Vinte e Quatro de Julho, passing the *Estação Caes do Sodré* and the *Est. de Santos* (p. 481; outer line, comp. p. 501).

2. From the *Largo do Conde Barão* (Pl. D, 4) by the Rua de São Bento, the Largo do Rato (Pl. D, 1), the Largo do Principe Real (Pl. E, 3), and the Avenida da Liberdade (Pl. F, 2, 3) to the *Rocio* (Pl. F, 4).

3. From the *Largo do Municipio* (Pl. F, 5) by the Largo do Intendente (Pl. G, 2), Campo Pequeno (bull-ring), and Campo Grande to *Lumiar* (p. 507).

Steamers (comp. p. xxi). British lines to and from *London*, *Liverpool*, *Southampton*, and *South America*, and also to *Peninsular Ports*, see pp. xiv, xv. — *Oldenburg and Portuguese Line*, *German East Africa Line*, *Hamburg & South American Line* (agent, for these, E. George, Rua Bella da Rainha 8), *Messageries Maritimes* (Société Torlades, Rua Aurea), *Chargeurs Réunis* (F. Garay, Largo do Municipio 19); *Compañia Transatlántica* (Henry Burnay & Co., Rua da Princeza 10; Pl. F, 5, 4).

Baths (*Banhos*). Warm Baths at the large hotels and at Rua Nova de São Domingos 22, Rua da Gloria 13, etc. — Sea Bathing may be enjoyed at the *Chalet Balnear*, Caes do Sodré, and also at *Estoril* and the other resorts mentioned at pp. 508, 509. During the bathing season (p. 471) thousands of Lisboners visit these places every day. — **Hairdressers** at Rua Garrett 84 and Largo Camões 12, 13.

Physicians. *Curry Cabral*, Rua Escola Polytechnica 20; *Brezner* (speaks English), Rua Aurea 292; *Joaquim de Mattos Chaves*, Praça de Dom Pedro 26; *Lahmayer* (speaks English), Rua Domingos Sequeira 1; *Javares*, Rua Livramento 81; *Rosenblatt* (German), Rua Ivens 36; *Mouton* (French), Rua Garrett 29; *Monteiro* (throat and ear specialist), Avenida 91. Oculist, *Fr. Meyer*, Rua Anchieta 5. Dentist, *Fr. Justus*, Calçada do Sacramento 7, corner of Rua Garrett. — **Druggists** (*Pharmácias*). *Azevedo*, *Estacio*, Praça Dom Pedro 31 and 61; *Pharmácia Normal*, Rua Bella da Rainha 218-220; *Pharmácia Barral*, Rua Aurea 126-128.

Booksellers (*Livrarias*). *E. Ferin*, Rua Nova do Almada 72, near Rua Garrett; *Ferreira*, Rua Aurea 132-134; *José A. Rodriguez & Co.*, Rua Aurea 188; *Lewtas*, Rua Arsenal; *Manuel Gomes*, Rua Garrett 61 (1st floor); *Antiga Casa Bertrand* (José Bastos), Rua Garrett 73. — **Photographs.** *Rocchini* (Italian), Travessa da Agua de Flor 1 (2nd floor).

Shops. The best are in the Rua Garrett, Rua Aurea, and Rua do Carmo (Pl. F, 4). The specialties of Lisbon are articles in gold and silver (p. 546) and *Louça Ware*, a kind of majolica (made chiefly at Caldas da Rainha, p. 522), leather-goods, antiquities (beware of forgeries), and Chinese porcelain. When the rate of exchange is high or when purchases are made over the value of 5000 rs. a discount of 20 per cent. is sometimes obtained.

Goods Agents. *E. George*, Rua Bella da Rainha 8; *Augusto Freire*, Largo do Municipio 19.

Bankers. *London & Brazilian Bank Ltd.*, Rua de El-Rei 96 (Pl. F, 5); *Crédit Franco-Portugais* (agency of the Crédit Lyonnais), Rua Augusta 61, corner of Rua da Conceição (Pl. F, 5); *Banco de Portugal*, Rua Aurea (entr. Rua de El-Rei 148); *Martin Weinstein & Co.*, Rua de El-Rei 49 (1st floor).

British Minister, *Hon. Sir Francis Hyde*, Rua de São Francisco de Borja 63. — **American Minister**, *Charles P. Bryan*.

British Consul, *P. A. Somers Cocks*, Rua Victorino Damasio 26; vice-consul, *H. E. Jones*. — **American Consul-General**, *Louis H. Aymé*; vice-consul, *R. H. Kinchant*. — Lloyd's Agents, *Rawes & Co.*, Rua dos Capellistas 31.

English Church (*St. George's*), Rua da Estrella, beside the English Cemetery (Pl. C, 2); services at 11.30 & 7; chaplain, *Rev. W. Hawksley Westall*. — **Presbyterian Church**, Rua da Arriaga 2; services at 11 & 7; minister, *Rev. R. M. Lithgow*, Rua da Arriaga 7.

Royal British Club, Rua de São Francisco de Paula 1, admits temporary members for a moderate subscription.

Theatres. In the larger theatres performances take place in winter only (end of Oct. to March). The equipment is similar to that in Madrid. *Frisas* are ground-tier-boxes; *camarotes*, boxes *(de primeira, segunda,* or *terceira ordem); cadeiras*, parquet or stalls; *platéa geral*, pit or parterre. Most of the best seats belong to subscribers and can be procured only through agents, who exact a large extra charge. — **Real Theatro de São Carlos* (Pl. F, 4, 5), Largo de São Carlos, a large and sumptuous edifice, built in 1792-93 after the model of the Scala of Milan, for Italian opera and ballet. Over the vestibule is a concert-ball. During the carnival the stage and auditorium are converted into a vast ball-room. Frisas 10,000, camarotes 4000-12,000, cadeiras 1500, platéa geral 1200 rs. — **Theatro de Dona Maria Segunda* (Pl. F, 3), Praça de Dom Pedro, for Portuguese dramas and comedies; prices about 50 per cent lower than the above (cadeiras 800 rs.). — *Theatro de Dona Amelia* (Pl. E, F, 4, 5), Rua Antonio Maria Cardoso, alternating performances of Spanish, Italian, and French comedies and operettas. — *Theatro da Trindade* (Pl. F, 4), Rua da Trindade, for comedies and operettas; cadeiras 600 rs. — The two following theatres are in the shape of circuses: *Coliseu dos Recreios* (Pl. F, 3), Rua de Santo Antão, accommodating 6000 persons (operettas in spring, frequented by the fashionable world on Mon.); and *Real Coliseu de Lisboa* (Pl. G, 3), Rua da Palma, opposite No. 281.

Bull Ring (*Praça dos Touros;* to the N. of Pl. G, 1), Campo Pequeno, on tramway-line No. 3 (p. 483). There is another at *Almada* (pp. 507, 508). Bull-fights (p. 475) are held, in summer only, beginning in April; cards of admission obtained at Praça dos Restauradores 18.

Street Scenes. The habits of the people may be best observed on the *Caes das Columnas*, the *Caes do Sodré*, and other places adjoining the river, and in the early morning at the *Markets* (pp. 488, 501). The principal resorts of the fashionable world (especially on Thurs. and Sun.) are the *Rua Garrett*, the *Rua do Carmo* and *Rua Nova do Almada* (both descending to the Baixa, p. 488), the *Rua Aurea*, the *Praça de Dom Pedro*, and the *Avenida da Liberdade* (p. 488). The *Aterro* (p. 501) and the *Praça do Commercio* are also much frequented on summer-evenings. *Campo Grande*, see p. 507.

Diary. The *Churches*, most of which are uninteresting and darkened by smoke, are open 7-10 a.m. only, the *Cathedral* till 1 p.m. — To visit the *Royal Palaces* and parks cards of admission *(licenças para entrar)* must be procured at Rua da Necessidades 17, close to the Necessidades Palace (p. 501), in the morning of any week-day. Four different cards are given out on payment of 500 rs., and from these it can be seen at a glance which palaces are inaccessible owing to the presence of the royal family. — The other *Places of Interest* are mostly open for a short time only, but strangers can usually obtain admission at other hours by applying to the director or curator, to whom a visiting-card should be sent; on these occasions the attendant expects a fee. The notices in the newspapers are not always reliable.

Archivo da Torre do Tombo (p. 493; documents and MSS. dating from the 13th cent. on), Thurs. 10-12, on other days best about midday.
Bibliotheca da Academia Real das Sciencias (p. 493), on week-days, 10-3.
— *Nacional de Lisboa* (p. 490), open to students on week-days, 12-4 and 7-11 p.m.; chief librarian, Dom José Leite de Vasconcellos (p. 505).
Botanical Garden of the Polytechnic (p. 492), daily; free.
Mãe d'Agua (p. 492), daily; for a gratuity.
Museu Anthropologico e Galeria de Geologia (p. 493), daily, 11-3; free.
— *Archeologico* (p. 490), daily, 10-4; 100 rs.
— *d'Artilheria* (p. 498), free on the first and last Sun. in each month; at other times till 4 p.m. by permission of the officer on duty. Good illustrated catalogue 500 rs.
— *Colonial e Ethnographico*, on the second floor of the building of the *Sociedade de Geographia* (Pl. F, 3), Rua de Santo Antão. This museum contains objects from the Portuguese colonies and conveys a good idea

of their state of civilization ('Sala Portugal', the main room, with a large painting by Velloso Salgado of the landing of Vasco da Gama in Calicut; 'India e Algarve' and 'Estremadura e Beira', the smaller rooms). Open daily for a gratuity. Sun., 11-4, free.

Museu Ethnologico Portuguez at Belem (p. 505), daily, 10-3; free.

— *Nacional das Bellas Artes* (p. 499), Thurs., Sun., & holidays 11-4, free; at other times 12-2 by permission of the curator (when the main door is closed entr. on the left through the entrance to the barracks and the garden).

— *Nacional de Historia Natural* (p. 492; fine collection of maritime fauna), week-days till 4 p.m.; gratuity.

— *Naval* (p. 499), daily; gratuity.

Palacio das Côrtes (p. 494), only by introduction through a member when the parliament is sitting; at other times on application to the porter, who conveys the visitor in a lift (fee) to the first floor, where an official acts as guide.

The luxuriance of the PUBLIC PARKS is unrivalled in Europe. Among the numerous beautiful POINTS OF VIEW, perhaps the finest are the grounds of *São Pedro de Alcántara* (p. 492), the dome of the *Estrella Church* (p. 494), *Nossa Senhora da Graça* (p. 497), and *Nossa Senhora do Monte* (p. 497). The best views of Lisbon itself are obtained on the ferry to *Cacilhas* and from *Almada* (p. 507).

Principal Attractions (four days). 1st Day. *Praça do Commercio* (p. 487) and *Rocio* (p. 488); *Avenida da Liberdade* (p. 488); **Alameda de São Pedro de Alcántara* (p. 492); *São Roque* (p. 491); *Rua Garrett* (p. 489). Afternoon: *Praça de Luiz de Camões* (p. 491); *Estrella Church* and park (p. 494); *Mãe d'Agua* (p. 492); **Botanic Garden of the Polytechnic* (p. 492). — 2nd Day. Excursion to *Cacilhas* and *Almada* (p. 507); *Sé Patriarchal* (p. 495). Afternoon: *Castello de São Jorge* (p. 496); *São Vicente* (p. 496); *Nossa Senhora da Graça* (p. 497); *Nossa Senhora do Monte* (p. 497). — 3rd Day. **Belem* (p. 502), with the Ethnological Museum (p. 505); *Tower of Belem* (p. 506); visit from *Pedrouços* (p. 508) to *Mont Estoril* and *Cascaes* (p. 509). — 4th Day. Excursion to * *Cintra* (p. 509).

Lisbon, Portuguese *Lisbóa*, the capital of Portugal and the see of an archbishop, is an important commercial town with 357,700 inhab. (including the suburbs 708,750), situated in 38° 42′ 7″ N. lat. and 9° 5′ 7″ W. long. on the capacious *Bay of the Tagus* (p. 480), which on the W. contracts to a width of 1-2 M., forming an excellent harbour. On the authority of British travellers, most of whom, like Lord Byron, approached by sea, Lisbon has been called the most beautiful city of Europe after Constantinople and Naples, and an old saying asserts '*quem não tem visto Lisboa, não tem visto cousa boa*' ('he who has not seen Lisbon does not know what beauty is'). However this may be, everyone will willingly allow that nature and man have here coöperated to great advantage, and that the city, in spite of the absence of a mountain background or distinguished buildings, possesses a beauty of its own in the picturesque disposition of its terraces, its view of the wide expansion of the Tagus, and the luxuriant vegetation of its public gardens and parks.

Most of the town is spread over the low eminences (ca. 330 ft.), which form the S. margin of the calcareous and basaltic plateau of Estremadura. LISBOA ORIENTAL, or the old town, still preserving some scanty relics of the Moorish period, nestles round the foot of the *Collina do Castello* on the E. and stretches thence to the N.E. over

the heights of *São Vicente*, *Nossa Senhora da Graça*, and *Nossa Senhora da Penha da França*. LISBOA OCCIDENTAL, the modern Lisbon proper, occupies the W. hills of *Nossa Senhora das Chagas*, *São Roque*, and *Santa Catharina*, and also the double ridge of BUENOS AYRES, beyond the depression marked by the Rua de São Bento. In the hollow between the new and old towns lies the CIDADE BAIXA or CENTRAL, which has been rebuilt since the earthquake of 1755.

'Lisbon is said to be built on the same number of hills with old Rome; but these do not all appear to the water; on the contrary, one sees from thence one vast high hill and rock, with buildings rising above one another, and that in so steep and almost perpendicular a manner, that they all seem to have but one foundation' (*Henry Fielding's* 'Journal of a Voyage to Lisbon').

In 1885 the city-limits were extended so as to include the suburbs of *Alcantara*, *Junqueira*, *Belem*, and *Pedrouços*, all situated to the W. of the Alcántara, while the *Chellas*, the mouth of which is near the Cruz da Pedra, was fixed as the E. boundary of the city. On the landward side it is bounded by the *Estrada da Circumvallação*, 5¼ M. in length (comp. Pl. K, I, 2, 1; B, A, 1-3). The thickly settled parts of the city are confined to the bank of the Tagus and the heights above it; on the land-side it straggles off towards the plateau of Estremadura in long roads bordered with villas and gardens. — The fortifications at the mouth of the Tagus (p. 508) have recently been supplemented by the *Estrada da Nova Circumvallação* (25 M. long), with the forts of *Caxias*, *Monsanto*, *Ameixoeira*, and *Sacavem*, and some works on the heights of Cintra and Alverca.

Lisbon is now one of the cleanest towns of S. Europe, though at the beginning of last cent. it was notorious for its dilapidation, insecurity, and dirt (comp. 'Childe Harold's Pilgrimage', I. 17). An excellent system of drainage carries off the sewage into the depths of the Tagus, two aqueducts (pp. 493, 498) provide the town with drinking-water and feed its innumerable fountains *(chafarizes)*. — Along the Tagus extend fine quays and docks, built since 1887 and restored in 1894-1905 after a collapse. The trade of Lisbon is very important, and its harbour is annually entered and cleared by about 5000 vessels, of which one-third are British, one-tenth German, and one-tenth French. The Portuguese vessels are chiefly occupied in trading with the African colonies of Portugal and with S. America. The chief exports are cork, wine, olive-oil, tropical fruit, and fish; the chief imports are coal, wood, corn, rice, and manufactured articles.

The ancient name of Lisbon was *Ulisipo* or *Olisipo*, which led the early Greek travellers and scholars to seek a connection (quite erroneously) with the legends of Ulysses. Under the Romans it was named *Felicitas Julia* and became a municipium. Thanks to its splendid harbour it assumed the rank of second city in Lusitania, and alternately with Mérida (p. 464), the capital, was frequently the residence of the Roman governors. The Roman town stood upon the castle-hill (p. 496), where remains of a temple, a theatre, and baths have been found. — From 407 to 585 it was occupied by the Alans, and from 585 to 715 by the Visigoths. After the battle of Jerez (p. 427; 711) it fell into the hands of the Moors, who called it *Aloshbuna* or *Lishbuna*. In 1147 it was, however, retaken by *Affonso Henriques*, who was

aided by an army of Crusaders on their way to Palestine. The bulk of these crusaders were Englishmen; and thus the siege of Lisbon is doubly interesting because it was 'the first instance of the close connection between the two nations (England and Portugal) which has lasted down to the present century' *(H. M. Stephens)*.

The importance of Lisbon began under *Affonso III.* (1248-79), who transferred the royal residence hither from Coimbra (1260). The great discoveries made by the Portuguese at the end of the 15th cent. and later, the conquest of India by *Francisco d'Almeida* (d. 1510) and *Affonso de Albuquerque* (d. 1515; p. 473), issued to the especial advantage of the capital, which quickly became the richest town in Europe, capable of rapidly recovering even from the effects of the earthquakes of 1531 and 1575. The sixty years of Spanish dominion (1580-1640), the defeats of the Spanish and Portuguese fleets in the war with Holland, and the loss of India were all hard blows for Lisbon.

The *Great Earthquake of Lisbon* (Nov. 1st, 1755) laid half the city in ruins and caused the death of 30-40,000 persons. It was accompanied by a tidal wave, which swept the quays and wrecked the shipping, and it was followed by destructive fires. The material loss was estimated at 20,000,000*l.* The shock of the earthquake was perceptible in Scotland, Morocco, and Asia Minor. The most imposing figure in this disastrous epoch is the *Marquis of Pombal* (p. 534), the powerful minister of Joseph I. (1750-77) and in spite of many errors one of the greatest men of his century, who tried to elevate Portugal in the spirit of an enlightened absolutism and introduced a strict observance of the so-called 'mercantile system' or 'balance of trade'. When King Joseph asked him after the earthquake what was to be done, he answered laconically: 'Sire, bury the dead and take care of the living'.

The beginning of the 19th cent. brought the French invasion, the removal of the royal residence to Rio de Janeiro, the Peninsular War, the loss of Brazil, and the utter decadence of Lisbon. Since the end of the period of revolutions, which lasted till about the middle of the century, Lisbon has again risen from a state of decay to be a great and handsome city. Not a little of this regeneration is due to the initiative of the German *Prince Ferdinand of Saxe-Coburg-Kohary*, consort of *Queen Maria II.*, and to his sons, *Peter V.* (1853-61) and *Louis I.* (comp. p. 473).

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a. Cidade Baixa, Lisboa Occidental, and Buenos Ayres.

Nearly all the public buildings of Lisbon were rebuilt by *Santos de Carvalho* after the earthquake of 1755. Most of them adjoin the Praça do Commercio (Pl. F, 5), which was formerly named the *Terreiro do Paço* after the royal palace of 'Paços da Ribeira', destroyed by the earthquake. It is called by the English *Black Horse Square*. On the E. are the *Ministerio dos Negocios Estrangeiros* (foreign affairs), the *Bolsa* or exchange (business-hour 3-4), and the *Alfândega* or custom-house (business-hours 9-3), with its spacious court. On the N. are the *Ministerio do Reino* and the *Ministerio de Justiça e Negocios Ecclesiásticos* (ministries of the interior and of justice and ecclesiastic affairs), the *Supremo Tribunal* or supreme court, and the *Junta do Crédito Publico* or office of the national debt. To the W. are the Ministries of Public Works *(das Obras Publicas)*, of Finance *(da Fazenda)*, and of War *(da Guerra)*, and also the *Post & Telegraph Office* (p. 482). — On the S. side the square is open to the Tagus. The quay, called the *Caes das Columnas* from its two marble columns (now prostrate), affords the best view (finest towards evening) of the

shipping in the bay and of the farther shore *(Outra Banda)*, with the castle-hill of Palmella (p. 515) in the distance. — The *Equestrian Statue of Joseph I.*, by Joaquim Machado de Castro, was erected to the king by his grateful people in 1775; on the S. side of the marble pedestal is a medallion of the Marquis of Pombal (p. 487).

To the N. of the Praça do Commercio lies the regularly built **Cidade Baixa** ('lower town'), the site of which was probably once a bay of the Tagus, with a stream flowing into it on the N. Its three main streets are the *Rua d'Ouro* (Rua Aurea), the *Rua Augusta*, and the *Rua da Prata* (Rua Bella da Rainha). We enter the Rua Augusta, the midmost of these streets, by the *Arco Monumental da Rua Augusta*, a large and somewhat clumsy structure with a clock and statues of Viriathus, Vasco da Gama, Nuno Alvares Pereira (p. 526), and Pombal. In the first cross-street, the Rua Nova de El-Rei or dos Capellistas, are the offices of the merchants, banks, and the like. Pombal's plan was to limit the different occupations to special streets; thus the Rua d'Ouro and the Rua da Prata were intended for the goldsmiths and silversmiths, the Rua Augusta for the cloth-dealers. As we proceed through the Baixa we enjoy interesting glimpses to the right and left of Lisboa Oriental, with the cathedral and the castle of St. George, and of the piled-up houses of Lisboa Occidental, with the church of the Carmo. — At the N. end of the Rua Aurea and the Rua Augusta lies the —

Praça de Dom Pedro Quarto (Pl. F, 3, 4), generally known as **O Rocio**, one of the chief stations of the tramways (p. 482). The square is adorned with two bronze fountains and a lofty marble column topped by a bronze *Statue of Peter IV.* (p. 548); on the base of this monument, which was erected by two Frenchmen, *Robert* and *Dabieux*, in 1870, are figures of the four cardinal virtues. The mosaic pavement of the square is laid in a curious undulatory pattern, from which the British sailors call the Rocio 'Roly-poly Square'. The *Theatro de Dona Maria Segunda* (p. 484), at the N. end of the Rocio, occupies the site of the 'Paço dos Estáos', the home of the Inquisition from 1534 to 1820, which was destroyed by the Great Earthquake in 1755 and again by fire in 1836. The pediment, containing various sculptures, is surmounted by a statue of *Gil Vicente* (d. ca. 1536), the earliest dramatist of Portugal. — Immediately to the E. of the Rocio is the *Praça da Figueira* (Pl. F, 4), with the market, which should be visited before 10 a.m.

Proceeding to the W. from the Theatro de Dona Maria Segunda, across the Largo de Camões and through the Rua do Principe, with the imposing *Central Railway Station* and the *Avenida Hotel* (p. 481), we reach the —

***Avenida da Liberdade** (Pl. F, E, 3-1), a magnificent promenade, 2/3 M. long and 98 yds. wide, with luxuriant vegetation, especially palms, and affording charming views. It is most frequented on Sun. and holidays towards evening, when the fashionable world may be

seen driving and riding. At the beginning of the avenida stands the *Monumento dos Restauradores de Portugal*, an obelisk 98 ft. high, erected in 1882 to commemorate the rising of Dec. 1st, 1640, by which the yoke of the Spanish 'Intrusos' was thrown off and an end put to the 'sixty years' slavery'. At the base are bronze figures of Victory and the Genius of Liberty. Near the N. end of the avenida, at the intersection of the Rua Alexandre Herculano (Pl. E, F, 1), are marble figures of the four quarters of the globe, which were originally intended to adorn the pedestal of a monument to Queen Maria I. — Farther on are a new park, named the *Parque Eduardo Sétimo* in honour of the King of England's visit to Lisbon in 1904, and the unimportant *Jardim Zoologico* (tramways Rocio - Bemfica and Escola Medica-Jardim Zoologico).

Visitors should ascend by the Inclined Railway Nos. 2 or 3 (p. 482) on account of the view and descend along the avenida.

Inclined Railway No. 2, on the E. side of the Avenida, leads to the Travessa and Rua do Convento de Sant' Anna, a few yards to the N. of which lies the spacious **Campo dos Martyres da Patria** (Pl. F, G, 2), with a monument (1904) to the medical professor *José Thomas de Sousa Martins* (1843-97) and the *Escola Medica* (elaborate azulejos decoration in the interior, p. 475). Beyond, to the S., is the *Hospital de São José* (Pl. G, 3), occupying the buildings of the former Jesuit college, built in 1757. The *Church of Santo Antão* belonging to this college, built in 1579-1652 from the design of an Italian named Filippo Terzi and one of the most beautiful late-Renaissance structures in Portugal, was thrown down by the earthquake of 1755, with the exception of the façade and parts of the nave. The *Hospital de Rilhafolles* or *dos Alienados* (Pl. F, G, 1), to the N. of the Campo, was opened for the insane in 1838. — From the Campo to the *Bull Ring*, see p. 507.

In the Paço da Rainha (Pl. G, 2), leading to the N.E. from the Campo dos Martyres, is the *Palace of Bemposta*, built by Catharine of Braganza, wife of Charles II. of England, who died here in 1705. It is now a military school. The English arms are carved over the entrance.

In the extreme N. of Lisbon, ¾ M. to the N.W. of the Av. de la Liberdade, lies the large *Penitenciaria Central*, built in 1874-85.

We now return to the Rocio (p. 488) and ascend thence to the S., through the busy Rua do Carmo (Pl. F, 4), with its tempting shops. At the top it meets the *Rua Nova do Almada*, coming from the S.E. From the junction the Rua Garrett (Pl. F, 4; formerly *Rua do Chiado*), named after the poet Garrett (p. 550), leads to the W. It is the most animated street in Lisbon, containing many shops. — On the W. it ends at the Largo das Duas Igrejas (Pl. E, F, 4), with the Italian *Church of Loreto* to the right and the church of *Nossa Senhora da Encarnação* to the left. The latter, founded in 1698, destroyed in 1755, rebuilt in 1784, and restored in 1873, contains some fine ceiling-paintings and a beautiful statue of the Virgin by *J. Machado de Castro* (1803; at the high-altar).

From the Rua Garrett the Calçada do Sacramento leads to the N. to the Largo do Carmo (Pl. F, 4), with a fountain. On the E. side of this square stands the Gothic ***Igreja do Carmo** (Pl. F, 4) or *Nossa Senhora do Vencimento*, dedicated to the Virgin of Mount Carmel and erected by *Nuno Alvares Pereira* in 1389-1423, in fulfilment of a vow made on the field of Aljubarrota (p. 526). The earthquake of 1755

destroyed the whole building, except the outer walls, the fine pillars, and the apse. It stands on massive substructures of masonry, which gave way twice during the erection of the apse. The convent attached to the church is now used as barracks. The church contains the *Archaeological Museum* (adm., see p. 484), the collections being very picturesquely arranged among the ruins; they are, however, inferior to those mentioned on pp. 484 and 499.

Nave. Right aisle: 3870. Gargoyle *(gárgula)* from Coimbra; 2307 and 3907. Tomb of Ruy de Menezes, major-domo of King Emmanuel's third wife (1528), with part of the altar-niche belonging to it; *2300. Sarcophagus of King Ferdinand I. (1376); 2302. Sarcophagus of the Infante Dom Sancho, son of King Denis (Diniz). — Left aisle: 2308. Tomb of S. Gil, doctor of theology in Paris (1265); 2310. Well-preserved tombstone of white Italian marble with the arms of Pedro Ennes (1552); 2304. Sarcophagus of Princess Constança, with the portrait of her son Ferdinand I., who was buried in the same tomb in 1376; 2306. Sarcophagus of Gonçalo de Sousa (15th cent.). — Central aisle: 3826. Font (18th cent.); 3875 Fountain, in the Moorish style, from the old convent of Penha Longa; 3880. Arab marble basin from Azamor; 3876. Pelourinho (p. 499) from Couto d'Evora.

Transept. Marble figure of Queen Maria I. and reliefs by *José Antonio d'Aguiar*, originally intended for a monument in front of the Estrella Church (p. 494); window from Belem; statue of St. Nepomuc by Antonio de Padua (1743; formerly on the bridge of Alcántara).

Choir. Collection of tiles, incl. Moorish specimens from Funchal, early Portuguese and Delft tiles, some of the period of the Portuguese Renaissance and others of the 17-18th cent.; models of various buildings. On the table in the centre: under glass, two well-preserved mummies and two skulls from Peru; 2393. Etruscan skull from Mazzaboto. On the walls: Collection of Portuguese and French fayence; 2321. Painted statue of Affonso VI.; seals; Chinese musical instruments. — Side Chapel to the right of the Choir. In the case at the end: 2391. Crucifixion, a relief of the 16th cent.; 2464. Statuette of the Virgin, in jasper, from Bahia (Brazil); below, Antiquities from Mexico; 2392. Four alabaster reliefs of the 14th cent. (Betrayal of Christ, Scourging, Entombment, Resurrection); 407. Inca in royal robes; 2398. Head of Pope John XXII. (d. 1334), carved in wood; 2401. Articles in mother-of-pearl, formerly belonging to the Infanta Isabel Maria; collection of bronze weights and measures (16th cent.); in the window-recess, 2324. Reproduction in wood of the tomb of Nuno Alvares Pereira (d. 1413; pp. 526, 489), destroyed in 1755; in the central glass-cases, Prehistoric bones, incl. the skull of a cave-bear (Ursus Spelæus), and anthropological antiquities of the stone age. — First Side Chapel to the left of the Choir, now the meeting-room, with portraits of Portuguese architects and archæologists, a library, etc.; the cases contain prehistoric objects of the stone and bronze ages. — Second Side Chapel to the left. Roman mosaic pavements; models and plans; 3881. Roman sarcophagus; Roman milestones; tombstones with Roman and Hebrew inscriptions; 2313. Celebrated Hebrew inscription from the Convento de Monchique in Oporto.

From the Rua Garrett (p. 489) the Rua Ivens leads to the S. to the Largo da Bibliotheca Publica (Pl. F, 4, 5). On the E. side of this square, in an old Franciscan convent, are the *Academia Real das Bellas Artes* (founded in 1836, art-school added in 1881), below, and, on the upper floors, the —

Bibliotheca Nacional de Lisboa, founded in 1796 and now containing 400,000 printed vols., 15,000 MSS., and 40,000 coins and medals. Adm., see p. 484; may be viewed on application, best time 11-3 on week-days

Among the MANUSCRIPTS exhibited under glass are a folio *Hebrew Bible* of 1299 and others of the 13th century. — The PRINTED BOOKS include the first Mayence impression of *Gutenberg's Bible;* Cicero's *Litterae ad Familiares*, printed at Venice in 1469; a *Vita Christi*, printed at Lisbon in 1495; the first edition of *The Lusiads of Camoens* (1572); numerous Elzevirs, etc.

In the N.W. part of the Franciscan convent is the *Governo Civil* (Pl. F, 4), including the headquarters of the police. Opposite, in the Largo São Carlos, is the *Theatro de São Carlos* (p. 484), and adjacent, in the Rua Antonio Maria Cardoso, is the *Theatro de Dona Amelia* (p. 484).

To the W. of the Rua Garrett (p. 489) lies the shady PRAÇA DE LUIZ DE CAMÕES (Pl. E, 4), with a monument, by Victor Bastos (1867), to **Luiz de Camões** *(Camoens)*, the most celebrated poet of Portugal.

The figure of the heroic singer stands on an octagonal pedestal of a marble-like stone; in his right hand is a drawn sword, in his left a copy of his masterpiece the 'Lusiads', a great national epic celebrating the noble deeds of his countrymen. *Luiz Vaz de Camões* was born at Lisbon or Coimbra (p. 537) in 1524, studied at Coimbra, went to Africa and afterwards (in 1553) to India in consequence of an unfortunate love-affair, and did not return to Lisbon till 1570. He published the 'Lusiads' in 1572 and died in poverty in 1580. As Cervantes lost his left arm in the battle of Lepanto, so Camões lost his right eye in a skirmish with the Moors; and the sculptor has not tried to conceal this bodily defect. — Round the pedestal are ranged the statues of eight other famous Portuguese who have described or sung the great discoveries of their country: the historian *Fernão Lopes*, the cosmographer *Pedro Nunes*, the chroniclers *Gomes Eannes d'Azurara*, *João de Barros*, and *Fernão Lopes de Castanheda*, and the poets *Vasco Mousinho de Quevedo*, *Jeronymo Corte Real*, and *Francisco de Sá de Menezes*.

The wire-rope railway (No. 5) mentioned at p. 482 leads from the Praça de Camões to the N.W. to the Palace of the Côrtes (p. 493) and the Estrella Church (p. 494). The Rua do Alecrim descends to the S.W., to the Praça do Duque da Terceira (p. 501), on the bank of the Tagus, viâ the LARGO DO BARÃO DE QUINTELLA (Pl. E, 4), in which stands a fine monument erected in 1903 to the novelist *Eça de Queiroz* (1845-1900; 'Truth half-concealed by the veil of Fantasy' looking up to the life-like bust of Queiroz, by M. Teixeira Lopes). — On a prominent knoll, a little to the S.W. of the Largo do Barão de Quintella, lies the church of *Nossa Senhora das Chagas* (Pl. E, 4).

The RUA DE SÃO ROQUE (Pl. F, 4, 3) ascends from the N.E. corner of the Praça de Camões to the Largo de São Roque, where a monument commemorates the marriage of Louis I. with Maria Pia of Savoy (1862). On the N. side of the square is the church of **São Roque** (Pl. F, 3), a late-Renaissance structure of 1566, erected by the Jesuits from a design by *Filippo Terzi* (p. 489).

The ornate INTERIOR, which has no aisles, may be visited for the sake of two of its chapels (good light essential; *sacristão* in the Santa Casa). The *Capella de São Roque* (3rd to the right) has charming wall-tiles by *Francisco de Matos* (1584). The *Cap. de São João Baptista* (last to the left), erected by John V. in 1710, was constructed at Rome in the costliest marbles after a design by Vanvitelli, was consecrated by the Pope, then taken to pieces, and shipped to Lisbon. It contains large mosaics by Mannucci,

silver candelabra, columns of lapis lazuli, and a handsome altar. In the choir are portraits of John III. and his consort, by *Sir Anthony More*.

Adjoining is the *Santa Casa da Misericordia*, a foundling hospital and almshouse. About 200 children *(expostos)* are annually received here. The establishment is supported by the proceeds of weekly lotteries *(roda)*, tickets for which are sold by street-hawkers.

Farther on the Rua de São Roque passes the *Inclined Railway* (No. 3) mentioned at p. 482 and ends at the ***Alameda de São Pedro de Alcántara** (Pl. E, F, 3), with a flower garden on a lower level adorned with busts of famous men (chiefly Portuguese). The view is one of the most beautiful in Lisbon. To the S. are the bay of the Tagus and the castle-hill of Palmella (p. 515); to the E., Lisboa Oriental with the castle of St. George and the churches of Graça, do Monte, and Penha da França (pp. 496, 497); to the N., the high-lying Penitentiary. At our feet lie the Avenida da Liberdade, the Central Railway Station, the Rocio, and the Baixa. — The small church of *São Pedro de Alcântara* is embellished with mural tiles.

We now follow the Rua de Dom Pedro Quinto to the N.W. to the Largo do Principe Real (Pl. E, 2, 3), with a fountain and attractive pleasure-grounds. It stands on the highest part of Lisboa Occidental and occupies the site of a patriarchal church, built by John V., overthrown by the earthquake of 1755, and again destroyed by a fire in 1769. From the W. corner we enjoy a fine view of Buenos Ayres (p. 493), the Estrella Church (p. 494), and the Tagus.

From the Largo do Principe Real the Rua da Escola Polytechnica runs to the N.W. to the **Polytechnic Institute** (Pl. E, 2), which contains an interesting *Natural History Museum* (adm., see p. 485; entr. from the N.W. side), an *Astronomical Observatory* (Observatorio Astronomico), whence a cannon-shot at 1 p.m. announces the correct time, and a *Meteorological Station* (Observatorio Meteorologico do Infante Dom Luiz). To the Polytechnic also belongs the ***Botanical Garden** (Pl. E, 2; always open), established in 1875 and for luxuriance of vegetation the finest in Europe. The lower part of the garden contains a magnificent avenue of palms and other tropical and subtropical plants. It is reached by a road from the S.E. corner of the Polytechnic, and there is a side-entrance in the Rua da Alegria. In the high-lying upper part of the garden are the *Estufas*, or greenhouses.

Beyond the church of *São Mamede* the Rua da Escola Polytechnica ends at the Largo do Rato (Pl. D, 1). The Calçada de Fabrica de Louça leads hence to the N. to the neighbouring —

***Mãe d'Agua** (Pl. D, 1; ring at the door No. 7; fee 200 rs.), the storage basin of the old Lisbon aqueduct (see p. 493), situated 265 ft. above the Tagus and completed in 1834. This 'Mother of Water', one of the most impressive structures in Lisbon, consists of a huge stone hall, in the midst of which is the reservoir, 98 ft. long, 82 ft. wide,

and 33 ft. deep. A narrow staircase ascends to the aqueduct itself, in the form of a low gallery with two water-channels, and to the flat roof of the edifice, 95 ft. above the street (extensive view).

The **Aqueducto das Aguas Livres**, or old aqueduct of Lisbon, 15½ M. in length, was constructed under Johu V. in 1729-49. It supplies the town with the water of the *Aguas Livres* from a point near *Bellas* (p. 509). The aqueduct, which is partly underground, crosses the valley of the Alcántara at Campolide (p. 480) by a viaduct ½ M. long, on the top of which are two stone causeways leading to Bemfica (p. 509). The largest of the 35 arches is 204 ft. high. As it approaches the Mãe d'Agua, the aqueduct crosses the attractive *Praça das Amoreiras* (Pl. D, 1).

The high-lying part of the city to the W. of the Largo do Rato is named **Buenos Ayres**. The most interesting building here is the Estrella Church (p. 494), which is the most conspicuous edifice in W. Lisbon, just as São Vicente (p. 496) is in E. Lisbon. It is reached from the Largo do Rato viâ the church of *Santa Izabel* (Pl. D, 2).

In the Praça de Camões (p. 491) begins Inclined Railway No. 5, with a station near the Largo de São Bento (Pl. D, 3). In this square stands the Palacio das Côrtes, in front of which rises a bronze statue (1878) of *José Estevam* (d. 1862).

The secularized convent of *São Bento* (17th cent.), which has been used since 1834 as the **Palacio das Côrtes** (Pl. D, 3), or house of parliament, has recently been restored in a magnificent style. It includes the *Camara dos Senhores Deputados* and the *Camara dos Dignos Pares do Reino*, the two together forming the *Côrtes Geraes da Nação Portugueza* (adm., see p. 485). The building also contains the National Archives (entr. by a side-door; adm., see p. 484), known as the *Archivo da Torre do Tombo*, having been originally established in 1375 in a tower of that name at the Castle of St. George (p. 496) and transferred in 1757 to its present resting-place. In 1834 the archives of secularized monasteries were added to it (altogether 82,900 numbers).

Not far off is the **Academia Real das Sciencias** (Pl. D, E, 3), Rua do Arco a Jesus 113, founded in 1779 in the former Jesuit convent. The entrance is beside the sentry-box. On the first floor are the large meeting-room and the *Library* (adm., see p. 484), which contains 60,000 volumes, incl. the superb missal of José Estavão Gonçalves (1610), used at the coronation ceremonies. The second floor is occupied by the Museu Anthropologico e Galeria de Geologia. Entrance (adm., see p. 484) by the door marked 'Direcção dos Travalhos Geodesicos'.

Rooms I-III. Geological collection; in R. III, a large curved *Slab of Stone* with corded ornamentation, from the Casa da Moura near Cesareda, and numerous slabs of slate with similar ornaments. — Room IV contains the large anthropological collection, most of the exhibits having been discovered in Portugal: human and other bones; implements of flint, earthenware vessels; by the 12th central cabinet, a Roman *Bronze Tablet*, from the copper mines of Aljustrel, inscribed on both sides with mining-regulations for the mines at the ancient Vipascum. — Room V. Illustrations of minerals as used for industrial purposes; in a glass-case, objects

from the Roman mines at Algares. — Room VI. Collection of all the minerals and different varieties of stone found in Portugal. — The geological and palæontological library is said to be more extensive than that in Madrid.

A little to the E. of the Royal Academy of Sciences is the *English College*, founded in 1624 for the education of priests and attended by 40-50 students.

The ***Estrella Church** (Pl. C, 3), officially styled the *Basilica do Santissimo Coração de Jesus*, with two towers on the façade and a lofty dome over the crossing, was erected in 1779-96, on the site of an old convent, in fulfilment of a vow of Queen Maria I., whose prayers for an heir to the throne had been heard. Its architects, *Matheus Vicente* and *Reynaldo Manuel*, took the church of Mafra (p. 521) as their model. The building material is limestone from the valley of the Alcántara (p. 501). The façade is adorned with allegorical figures and statues of saints by *J. Machado de Castro.*

The fitting up of the Interior is ornate rather than artistic. The high-altar-piece represents the flaming heart of Jesus spreading its bounties over the four quarters of the globe. To the left of the high-altar is the sarcophagus of Queen Maria, who died at Rio de Janeiro in 1816 at the age of 82, after having been insane for 24 years; the Latin inscription is curious. Farther to the left is a glass coffin containing a richly adorned mummy of a child (Corpus Sancti Exuperii), from the Roman catacombs, presented by Pope Pius VI. in 1791.

The *Ascent of the Dome (entr. by the 5th door to the right; fee 200 rs.) should not be omitted. The staircase in the N.W. tower ascends to the flat roof of the church, which itself is a fine point of view. We then pass through the double lining of the dome into a gallery round its interior, where care should be taken not to disturb the worshippers below by loud talking. A ladder finally leads to the *Lantern*, the view from which (best in the afternoon) is the most extensive and the finest in Lisbon, including the whole of the city, the S. bank of the Tagus, and the ocean.

The well-kept gardens of the *Passeio da Estrella* (Pl. C, D, 2), opposite the church, are encircled by a high iron railing, and the gates are closed at sunset. A hill near the E. entrance affords a fine view of São Vicente on the one side and the Tagus on the other. — Issuing from the W. gate we find ourselves in the Rua da Estrella, near the *English Church* (p. 483) and the Cemiterio dos Inglezes (Pl. C, 2; ring; no fee), with its numerous cypresses. This cemetery, the oldest Protestant burial-ground in Portugal, was laid out in 1717 in connection with the *Hospital of the English Factory* ('Impensis Britannorum et Batavorum'). It contains the graves of *Henry Fielding* (1707-54), the immortal author of 'Tom Jones', and *Dr. Philip Doddridge* (1702-51), the eminent Nonconformist divine.

The shadeless Rua Saraiva de Carvalho leads to the large W. cemetery of Lisbon. In a side-street, Rua do Patrocinio, which is continued towards the S.W. to the Necessidades Palace (comp. p. 501), lies the little *Cemiterio Allemão* (Pl. B, 2; ring; fee 100 rs.; entr. beside No. 59), with the graves of Germans, Swiss, and Scandinavians. — The **Cemiterio Occidental** (Pl. A, B, 2) lies high above the valley of the Alcántara. This cemetery, also known

as the *Cem. dos Prazeres* from an old ermida, contains tasteful graves *(jazigos)* and numerous cypresses, and affords an admirable view of the Tagus, Ajuda (p. 502), and the arches of the old aqueduct.

b. Lisboa Oriental.

From the N.E. corner of the Praça do Commercio (p. 487) we enter the Rua da Princeza (dos Fanqueiros), leaving on the right the Rua da Alfándega, in which is the church of *Nossa Senhora da Conceição Velha* (p. 498). Farther on we ascend to the right by the Rua da Conceição (the third cross-street) to the Largo de Santo Antonio da Sé (Pl. G, 5), in which rises the church of *Santo Antonio da Sé*, destroyed by the earthquake and rebuilt by *Matheus Vicente* in 1812. It occupies the site of the house in which *St. Anthony of Padua* (1195-1231) was born. — A little higher up stands the —

Sé Patriarchal (Pl. G, 5), or cathedral, the oldest ecclesiastical edifice in Lisbon, founded by Affonso Henriques in 1150 after the conquest of Lisbon, and traditionally at one time a Moorish mosque. It is situated half-way up the castle-hill, to the S. of the Castle of St. George, with which it is connected by an underground passage. Boniface IX. invested it in 1393 with the dignity of a metropolitan church. Affonso IV. restored most of the building after the earthquake of 1344, and Ferdinand I. erected the present W. façade in 1380. The earthquake of 1755 destroyed the dome, and the subsequent fire devoured the roof and bell-tower. The work of renovation took 26 years. The only relics of the Gothic cathedral of the 14th cent. are the lower part of the façade, the first chapel in the left aisle, the ambulatory chapels, and two bays of the transept. The two *Towers* have been so truncated as to be quite ineffective. In 1383 Bishop Martinho was thrown from the N. tower by the mob on account of his Spanish sympathies.

The Interior has little of interest. The walls are lined with blue and white tiles, dating from the beginning of the 18th century. — The *Capella de São Vicente* contains the remains of St. Vincent (d. 304), which were removed from Valencia to Cape São Vicente (p. 519) on the invasion of the Moors, and afterwards brought hither by Affonso Henriques. The armorial bearings of the city, representing a sailing-ship with two ravens, refers to the legend that ravens escorted the vessel on its voyage to Lisbon. — In the *Capella Mór* rest Affonso IV. (d. 1357) and his wife Beatrice (Brites). Beyond, in the ambulatory, is an old episcopal throne, said to be that from which Affonso administered justice.

The Cloisters are entered from the N. side of the ambulatory. Their fourth chapel contains the 'Senhor Jesus da Boa Sentença da Sé', a wonder-working crucifix.

In the Rua do Arco do Limoeiro, to the N. of the cathedral, is the *Aljube* (left), a prison used since 1833 for women. — A little farther on, to the right, in the Largo do Limoeiro (Pl. G, 5), is the **Limoeiro**, or male prison of Lisbon. It occupies the site of the *Palacio da Moeda*, one of the royal residences in the 14-15th cent., where the Grand Master of Aviz, afterwards King John I. (p. 472),

stabbed Count Andeiro in 1383. The edifice, which has been used for a prison since 1495, was rebuilt after the earthquake.

Immediately beyond the prison we leave the Rua do Limoeiro and ascend steeply past the church of *São Thiago* (left) to the Largo do Contador Mór (Pl. G, 4), whence we proceed by the Travessa do Funil and the *Rua do Chão da Feira* to *St. George's Gate.* Passing through this without question we enter the **Castello de São Jorge** (Pl. G, 4), the old Moorish citadel, which also indicates the site of the Roman city. It is now used as a barracks and military prison. On the castle-hill Affonso III. (d. 1279) built the *Paço de São Bartholomeu*, the first royal residence in Lisbon, and his successor Diniz (p. 523) the *Paço da Alcaçova*, but the Paços da Ribeira (p. 487) had already superseded them under Emmanuel I. as the royal residence. With the permission of the officer on duty, and accompanied by one of the soldiers, visitors may proceed to the tree-shaded terrace on the S. side (fine view) and to the elevated esplanade, the view from which includes the line of the mediæval walls. — On the E. slope of the castle-hill lies the Praça Nova, which serves as a drill-ground and is bounded on the S. by the small church of *Santa Cruz do Castello*, containing the highly revered 'Imagem' of St. George.

We now return to the Rua do Chão da Feira (see above) and proceed straight on across the Pateo de Dom Fadrique, then through a gateway and past the police-station, and lastly under an archway with a small chapel into the Rua dos Cegos, which we descend to the Largo do Menino Deus (Pl. G, 4). Thence we ascend to the N.E. by the Travessa do Açougue, and turn to the right a few paces farther on into the Rua de Santa Marinha and the Rua de São Vicente, leading to the lofty, twin-towered church of **São Vicente de Fóra** (Pl. H, 4). After the conquest of Lisbon in 1147 (p. 486) Affonso Henriques founded an Augustine convent here, at that time 'outside' the town. The church of this convent was replaced in 1582 by the present late-Renaissance edifice, ascribed to *Filippo Terzi*(?). The dome fell in at the earthquake of 1755. The façade and the aisleless interior are richly adorned with marble. The nave is roofed with lofty barrel-vaulting. The baldachino of the high-altar is by *J. Machado de Castro.*

The Augustine monastery, Mosteiro de São Vicente, is now the residence of the *Cardeal Patriarcha de Lisboa.*

In the cloisters is the **Pantheon Real**, the burial-place of the Portuguese monarchs of the house of Braganza from John IV. (d. 1656) onwards. Some of the bodies are in coffins with glass lids and have been well preserved by embalming. Among other royalties of the 19th cent. buried in this way are Louis I. (d. 1889) and Peter II., the last emperor of Brazil (d. 1891, in Paris). The coffins are shown by the light of a wax candle (fee).

A little to the S.E., in the Campo de Santa Clara, stands the church of *Santa Engracia* (Pl. H, 4), founded in 1500 and restored in 1630. It was, however, left unfinished and is now used as an

artillery magazine. 'Endless, like the building of Santa Engracia', and 'Obras da Santa Engracia' are proverbial expressions in Lisbon. — Adjacent lies the *Marine Hospital* (Pl. H, I, 4; 1797).

From the church of St. Vincent the Rua da Infancia ascends to the N. to the Largo da Graça (Pl. G, H, 4), which we follow to the S.W., passing the old *Convent of Graça* (now barracks), to the church of **Nossa Senhora da Graça** (262 ft.; Pl. G, H, 3, 4). This unpretending structure, built in 1556 and rebuilt after the earthquake, occupies the top of the ridge once called the *Almafala*. It commands a fine *View of Lisboa Occidental and the lower town, but the harbour is concealed by the Castle of St. George.

INTERIOR. The miracle-working image of *Nosso Senhor dos Passos da Graça* is exhibited on Frid. in the S. transept. This figure of Christ is believed by the faithful to consist of real flesh and blood, in proof of which the finger-marks of a sceptic may be seen on one of the legs. In the nave is an image of *Nossa Senhora das Dôres*. — In the *Casa do Capitulo* is the tomb of *Affonso de Albuquerque* (p. 473), and in the *Sacristy* is the monument of *De Pereira*, secretary of state under Peter II.

We now return to the above-mentioned barracks and enter the Rua da Graça to the N. Near the beginning of this street, to the left, is the Travessa de Monte, leading to (5 min.) the ermida of **Nossa Senhora do Monte** (328 ft.; Pl. G, H, 3). Here we enjoy a most comprehensive *View, extending on the N.E. to Santarém and embracing the greater part of the city, the harbour, and the S. bank of the river. The chapel, built in 1243 and ruined by the earthquake, contains the chair of *São Gens*, the first bishop of Lisbon, which is held in much esteem by women approaching their confinement.

We return to the Largo da Graça and take the *Inclined Railway No. 4* (p. 482) back to the lower town. Or we may descend to the Largo do Intendente and thence proceed by the tram 'Arreiro' to the N. beyond the Largo da Santa Barbara to the Rua Marquéz de Silva, whence we ascend to the right by an easy road to the (20 min.) secularized Augustine convent of **Nossa Senhora da Penha de França** (360 ft.; Pl. H, 1). This was built about 1597 by the sculptor *Antonio Simões*, in gratitude for his escape from the disastrous battle of Al-Kasr al-Kebîr (p. 505). The miracle-working image of the Virgin, to which the convent owes its name, is said to date from a period before the Moorish supremacy, and its intercession was successfully invoked during a great plague in 1599. The church was erected in its honour in 1601-25 and restored after the earthquake of 1755. It affords a fine view of the hilly district to the N., the Serra de Cintra and the Pena (p. 512) to the W., and the Tagus bay.

From the Penha de França we may descend to the W. to the Avenida dos Anjos and proceed thence to the S.W. to the tramway station in the Largo do Intendente (Pl. G, 2). Or we may follow the Estrada da Circumvallação to the S.E., passing the *Cemiterio Oriental* (Pl. K, 1), to the *Cruz de Pedra* (p. 498).

c. The Streets by the Tagus (from E. to W.).

At the point where the Estrada da Circumvallação joins the line of streets along the river, a little to the N.E. of the *Cruz de Pedra*, lies the **Asylo de Dona Maria Pia** (Pl. K, 3), an almshouse established in 1867. Adjacent is the former convent of *Madre de Deus*, founded in 1508 by Queen Leonora, sister of Emmanuel I. and widow of John II. The church contains the tomb of the foundress and some good paintings.

Proceeding to the S.W. along the river we reach the Deposito do Alviella (Pl. I, 3), the reservoir of Lisbon's second conduit, which was opened in 1880. Farther on are the *Estação de Santa Apolonia* (p. 481), beside the former *Caes dos Soldados*, and the **Arsenal do Exército** (Pl. H, 4, 5), a block of buildings begun in 1726 and finished after 1760. It now accommodates a military magazine and the *Commando Geral da Artilheria*. On the first floor of the main building are the *Salas d'Armas* containing the Artillery Museum (adm., see p. 484; catalogue by General Castelbranco).

Passing through several narrow streets, we reach the Rua da Alfándega (Pl. G, 5), named after the custom-house (p. 487), which flanks it on the S. Here stands the church of **Nossa Senhora da Conceição Velha** (Pl. cv; G, 5), which was built after the earthquake of 1755 out of the remains of the church of *Nossa Senhora da Misericordia*, dating from 1520. The magnificent *Façade, with its door and windows in the richest 'Manuelino' or 'Emmanuel' style (p. 504), was the façade of the S. transept of the old church. On the pillar in the middle of the portal is a statue of St. Michael. In the pediment above appears the Virgin, sheltering with her mantle Pope Alexander VI., the founder of the brotherhood of Miguel Contreiras, and several prelates on one side, and on the other side King Emmanuel and his second and third wives, Maria of Castile and Leonora, sister of Emp. Charles V. — A few yards to the E. of this point is the Travessa dos Bicos, leading to the Rua dos Bacalhoeiros. Here stands the *Casa dos Bicos*, built in the 16th cent. by Braz, a son of Affonso de Albuquerque. It derives its name from the facetted stones of the façade (*bico* meaning beak or point).

Farther on is the *Praça do Commercio* (p. 487), to the N.W. of which lies the Largo do Municipio (Pl. F, 5), or *Largo do Pelourinho*, a handsome square overlooked by the lofty buildings of upper Lisbon. The *Palacio do Municipio* (town-hall), on its E. side, was built in 1865-80 from designs by *M. Dom. Parente da Silva;* it contains a handsome staircase and a richly decorated hall. The church of **São Julião,** in the N.E. corner of the square, dates from the 12th cent. but was entirely rebuilt after the earthquake. It contains the *Chapel of the Germans* (S. transept) and the silver christening bowl of King Sebastian. — The spiral column in the midst of the

square is the so-called *Pelourinho*, or pillory, also known as the *Forca dos Fidalgos* from the many nobles executed here. The numerous 'pelourinhos' of Portugal refer, like the Roland columns of Lower Germany, to the jurisdiction claimed by the towns.

On the S. side of the Largo do Municipio stretches the **Marine Arsenal** (Pl. F, 5), to which visitors are admitted by a 'licença' from the Inspector. It includes building-slips, a dry dock, and a naval yard for the equipment of the fleet *(Depósito Geral da Fazenda da Armada)*. A time-ball on a lofty pole falls here daily at 1 p.m., and storm-signals are given by hoisting cones. On the first floor of the building is the *Naval Academy*. The Sala do Risco contains the *Museu Naval* (adm., see p. 485). — Near the bank of the Tagus is a sulphur spring with baths.

To the W. the Rua do Arsenal ends at the Largo do Corpo Santo (Pl. E, 5), with the *Convent and College of the Irish Dominicans*, founded in 1641. Here the tramway skirting the Tagus forks into the inner and outer lines (comp. p. 501).

The Inner Tramway Line passes under the Rua do Alecrim (p. 491) and follows the Rua de São Paulo to the Largo de São Paulo (Pl. E, 5), with its handsome monumental fountain. Farther on it passes (left) the *Casa da Moeda*, or Mint, and (right) the *Inclined Railway No. 6* (p. 482) and reaches the Largo do Conde Barão (Pl. D, 4). Here diverges the tramway to the Rato (p. 492), running to the right through the Rua de São Bento. We descend to the S.W. through the Rua de Vasco da Gama, pass near the *Estação de Santos* (p. 481), and ascend the Calçada de Santos to the Largo de Santos (Pl. C, 4), with the church of that name, and to the Rua das Janellas Verdes. In the Largo das Janellas Verdes are a tasteful fountain-group of Venus and Cupid and, on the left (No. 57; tramway-station), the —

***Museu Nacional das Bellas Artes** (Pl. B, C, 4), in the old *Casa das Janellas Verdes* ('green windows') occupied by the Marquis of Pombal, and now the seat of the Academy of the Fine Arts. The museum contains a valuable art-industrial collection and about 500 pictures by ancient and modern masters. Adm., see p. 485. Temporary director, *José d'Almeida*. Catalogue inadequate.

Ground Floor. — Vestibule. Marble statues of Portuguese artists; tiles of the 16-18th cent., incl. one with a large view of Lisbon before the earthquake. The adjoining rooms contain plaster casts, furniture, and wood-carvings of Portuguese and Flemish origin, etc. — [Visitors are usually allowed to enter the two saloons containing the Conde do Carvalhido's picture-collection only on their way back from the upper floor; they contain Italian works of the 17-18th cent., by *G. Reni*, *Guercino*, *Domenichino*, *Tintoretto*, and others; Dutch pictures by *Memling*, *Teniers the Younger*, *Ostade*, and others; a Daughter of Herodias by *Cranach*, etc.] — From the vestibule the Grand Staircase ascends to the —

First Floor. — Rooms A & B (pictures by Portuguese artists of the present day). *J. Malhôa*, Pombal with his family defending himself before his judges; *L. Freire*, Fisherman on the Tagus; *Condeixa*, John II. in a fisherman's hut before the body of his son (p. 478); *C. B. Pinheiro*, St. Anthony of Padua (p. 495). Of the pictures by foreign artists the

greater number are French and English works of the beginning of the 19th century. — Room C chiefly contains works by three painters of the 18-19th cent. who are highly prized by the Portuguese, *Francisco Vieira de Mattos*, called *O Lusitano* (1699-1783), *Francisco Vieira Portuense* (d. 1805), and *Dom. Ant de Sequeira* (1768-1837). *Sequeira*, 97. St. Bruno praying, 75. Allegory of the foundation of the Casa Pia at Belem (p. 504), 79. Communion of St. Onofrio, 74. SS. Anthony and Paul, the hermits, 73. Grant of the Portuguese Constitution in 1822 (sketch in colours), 63. Egon Moniz offering himself and his people to Alfonso VII. of Castile in atonement for his prince, Affonso I of Portugal (Lusiads, III, 35-41); *Vieira de Mattos*, 67. Virgin of the Rosary, 117. Miracle of St. Hippolyte, 116. St. Augustine, 115. St. Michael.

Room D contains Flemish pictures of the 16th cent., a period when a very lively trade was carried on between Portugal and Antwerp (a Portuguese factory was founded at Antwerp in 1503), and some Italian pictures of flowers and fruit; 135. *Callot*, Landing troops. — Room E (chiefly Flemish and Dutch works of the 17th cent.). 188. *Rubens*, Perseus and Andromeda (coloured sketch for the picture at the Prado, p. 78); works by *A. van Ostade* and *Brouwer*; 161. *Rembrandt*(?), Sketch for a Descent from the Cross. Also some Italian pictures of the 17th cent.; *Josepha d Ayalla*, Marriage of St. Catharine (1647). — Room F. Italian pictures of the 15th cent. and beginning of the 16th. 301. *Garofalo*, Madonna; 298. *Andrea del Sarto* (?), Portrait; 288. *A. Dürer*, St. Jerome (1521; painted for Roderigo Fernandez, Portuguese consul in Antwerp); *Raphael*, The prophet Elijah resuscitating three boys (part of the predella of an altar-piece, painted in 1500 but now destroyed, with the Coronation of St. Nicholas of Tolentino, from Città di Castello); *Perugino* (?), Virgin and Child; 295. *School of Leon. da Vinci*, Christ; 276. *Christoph van Utrecht*(?), Portrait of Vasco da Gama.

Rooms G & H chiefly contain works of the Portuguese school of the 16th cent., which betrays the influence of the Antwerp school of painting; its most outstanding exponents are: *Velasco* or *Vasco Fernandez*, called *Grão Vasco* (the 'great Vasco'; flourished ca. 1530-50, comp. p. 542); *Frey Carlos*, who was born in Flanders; and the *Master of São Bento*, a pupil of Quinten Matsys. Room G. *Frey Carlos*, 319. Annunciation, 267. Christ appearing to the Virgin after the Resurrection, 313 and 273. Ascension, 307. Coronation of the Virgin, 264. The Good Shepherd, 277. Pentecost. — Room H. *Master of São Bento*, 345. Visitation, with allegorical figures of Charity, Poverty, and Humility, 348. Adoration of the Magi, 350. Presentation in the Temple, 352 Christ among the Doctors; 340. *Velasco Fernandez*, Life of the Madonna, Madonna in a garden, waited on by angels. Also, 314. *Memling* (?), Adoration of the Child, the central portion of a triptych.

Room I. On the table in the middle are four canvases with paintings on both sides of Scenes from the Passion, the Annunciation, St. Francis of Assisi, and St. Anthony of Padua; these used to be carried on poles in processions. On the walls are early-Portuguese and Flemish pictures of the 15-16th centuries.

Rooms J & K. Glass, porcelain, and fayence, chiefly of Portuguese origin, and also three attractive reliefs in the Robbia style, attributed to *Nicoloso da Pisa*. — Room L. Church-plate, processional crosses, the private altar of Vasco da Gama, a pax, chalices, monstrances. — Rooms M, N, & O. Ecclesiastical vestments, old stuffs, embroideries, hangings, carpets. — From Room P, with drawings by *Sequeira*, a side-staircase descends to the —

Entresol, where six rooms are devoted to drawings, studies, and water-colours by Portuguese artists.

The tramway continues to run towards the W., with occasional views of the river on the left, to the attractive Praça de Alcántara (Pl. A, 4). A little to the N. of it is the high-lying Largo das Necessidades (Pl. A, 3, 4), the centre of which is occupied by an obelisk with a fountain. Opposite is the main façade of the —

Palacio Real das Necessidades (Pl. A, 3, 4), the residence of King Charles I. The building was erected by John V. in 1743-50 on the site of the ermida of *Nossa Senhora das Necessidades*, whose miracle-working image was called upon 'in time of need'. The palace and its beautiful park, the *Tapada das Necessidades*, are not shown to the public. Most of the art-treasures formerly here have been transferred to the Museu Nacional (p. 499), the principal exceptions being *Holbein the Elder's* Fountain of Life, a fine triptych by *Herri met de Bles*, and some pictures by *Hieron. Bosch.* Orders for visiting the royal palaces (p. 484) are issued at the 'Administração'. The statues of SS. Philip Neri and Francis on the façade of the *Palace Chapel* are by an Italian sculptor named Giusti.

The first Cortes were held in the Necessidades Palace in 1820. Queen Maria II. da Gloria, the wife of Prince Ferdinand, died here in 1853; and at the end of 1861 her three sons — Peter V. (Nov. 11th), Prince Ferdinand, and Prince John — were also carried off here by typhus fever. Queen Stephanie, wife of Peter V., died here in 1859. On Christmas Day, 1861, as Prince John lay dying, the magistrates of Lisbon sent a deputation to the young King Louis I., praying him to leave the fatal palace. The king complied and was escorted the same night to the palace of Caxias (p. 503) by thousands of men carrying torches.

From the Necessidades Palace we may proceed to the N.E., across the Largo do Rilvas and along the Calçada das Necessidades, skirting the wall of the royal park, to the *Cemiterio Allemão* and the *Cemiterio Occidental* (p. 494).

Beyond the Praça de Alcántara (p. 500) the tramway reaches the vaulted-over *Alcántara*, forming the W. boundary of the old town, and crosses the tracks of the *Loop Railway*. The street to the N. leads to the large *Quarries* to the W. of the Alcántara, the marble-like limestone of which has long been used by the builders of Lisbon. — A little farther on, the inner and outer tramway lines reunite in the suburb of **Alcántara**, near the high-lying *Ermida of Santo Amaro*, a singular Renaissance dome-covered building begun in 1549. On the S. side is an open cloister, the walls of which are lined with rich tiles.

From Alcántara to *Ajuda* and *Belem*, see p. 502.

The Outer Tramway Line, skirting the Tagus and affording a series of fine views, leads from the Largo do Corpo Santo (p. 499), past the *Hotel Central* (p. 481), to the Praça do Duque da Terceira (Pl. E, 5). Here rises a bronze statue of the brave *General Villa Flor, Duque de Terceira*, who roused the Azores (Terceira) to revolt during the Miguelite reign of terror (1828-33) and marched triumphantly on July 24th, 1833, from Algarve viâ Almada to the liberated Lisbon (comp. p. 548). The statue, erected in 1877, is by José Simões d'Almeida.

Beyond this point the river is skirted by the *Rua do Vinte e Quatro de Julho* (Pl. A-E, 4, 5), formerly named the *Aterro*, a wide boulevard reclaimed from the Tagus and planted with trees. The new harbour-works (p. 486) to the left include a broad quay and large docks. To the right is the *Mercado do Vinte e Quatro de Julho* (Pl. E, 5),

with its spacious glass pavilions, presenting a very animated scene in the early morning. In the middle is the fish-market. The fish are sold by auction opposite, on the bank of the river.

To the N.W. of the market is the charming Praça do Dom Luiz (Pl. E, 5), with a bronze statue, by Giovanni Ciniselli (1884), of the statesman *Marquéz de Sá da Bandeira* (1795-1876; p. 553). — To the left lies the new *Estação Caes do Sodré* (Pl. D, 5; p. 481), the starting-point of the railway to Belem and Cascaes.

Farther on, the tramway passes the *Estação de Santos* (Pl. C, 5; p. 481), the Rua de Vasco da Gama (p. 499), and numerous mills and factories, uniting with the inner line on the other side of the Alcántara valley (see p. 501).

d. Ajuda and Belem.

Ajuda is reached from Alcántara (p. 501) by the Calçada da Tapada, leading to the N.W. along the park (1½ M.), or from the Praça de Dom Fernando in Belem by the Calçada d'Ajuda, running to the N.E. (¾ M.). A third street connects Ajuda with the Praça de Vasco da Gama (p. 503) in Belem. — The *Paço de Belem* is in the Praça de Dom Fernando; the church of *Santa Maria* and the *Casa Pia* lie ¼ M. to the W., in the Praça de Vasco da Gama, a station of the Tramway mentioned at p. 482. The Belem station on the Cascaes Railway (R. 61c) adjoins the Praça de Dom Fernando. The *Tower of Belem* (p. 506) stands halfway between the stations of Belem and Pedrouços. — Permit to visit the royal palaces, see p. 484.

Beyond the junction of the inner and outer lines at Alcántara (p. 501) the tramway continues to run towards the W. through the suburb of **Junqueira**, passing the *Collegio Brasileiro* and skirting the shady *Novo Retiro (Praia de Junqueira)*. To the right are several attractive country-houses; to the left is an old *Cordoaria* or rope-walk.

On reaching **Belem** (Brit. vice-consul, *C. J. F. Duff*), we follow the long Rua de Junqueira to the Praça de Dom Fernando. This square is adorned with a column in the Emmanuel style, bearing a colossal bronze statue of *Affonso de Albuquerque* (p. 473), by Costa Motta (1902); on the pedestal are allegorical figures and reliefs and scenes from the conquest of India. To the N., at the corner of the Calçada d'Ajuda, lies the —

Paço de Belem, one of the royal palaces, also known as the *Quinta de Baixo* in distinction to the Quinta de Cima, situated a little to the N. It was built about 1700 by the Counts of Aveiro, bought by John V. (1706-50), and is now fitted up to receive royal guests. Adjoining is the *Picadeiro*, or royal riding-school, which accommodates about thirty state-carriages *(coches reaes)*. Some of these are still occasionally used at important ceremonies, such as the state-carriages of Philip III. (1619 and 1656), Peter II., Affonso VI., and John V. (1727 and 1708). Visitors should apply to the officer on duty (comp. p. 484).

At the N. end of the monotonous Calçada d'Ajuda stands the handsome royal **Palace of Ajuda**, splendidly situated on the hill above Belem and now occupied by the Queen-Dowager Maria Pia.

It was begun in 1816-26 by John VI. but has never been finished. The main façade is turned towards the E. The name is derived from a chapel of Our Lady of Aid ('ajuda') that formerly stood on the site. Visitors are seldom admitted (see p. 484).

The vestibule contains 44 marble statues by *J. Machado de Castro* and others. The state-rooms are hung with pictures by *Hieron. Bosch* (Temptation of St. Anthony), *Cyrillo Machado*, *Sequeira*, and *Taborda Vieira Portuense*. The SALA DE TOCHA, the largest room (E. side), contains scenes from the life of John IV. by *Taborda;* in the SALA DE AUDIENCIA is a representation of the return of John VI. from Brazil. Court receptions are held in the SALA DAS BEIJAMÃOS ('kissing hands'). — The well-arranged LIBRARY contains a collection of costly *Church Plate*, wrought from the first gold brought home by Vasco da Gama from India. Here, too, are the sword of *Nuno Alvares Pereira* (pp. 526, 490), a 'gorgelím' (gorget) of Francis I. of France, and several trophies.

Nearly opposite the S.W. angle of the palace is the entrance to the BOTANIC GARDEN (if closed the visitor should send in his card to the Director; fee to the superintendent 100 rs.). At the entrance of the lower garden are the statues of two warriors, excavated at Lezenho (p. 477) in 1785 and probably of Celtic origin. Above the gate are the busts of two Roman emperors. The fountain is adorned with figures of all manner of creeping things. By the flight of steps leading to the shady upper garden is a statue in Roman imperial dress.

From the Botanic Garden a sunny street descends to the S.W. to the insignificant church of *São José* or *Memoria*, founded on Sept. 3rd, 1760, on the spot where King Joseph I. had been shot at and wounded two years before.

The Duke of Aveiro, the Marquis and Marchioness of Tavora, and the Count of Atouguia were found guilty of this crime and were executed here, along with four subordinate conspirators. Their bodies were burned and their ashes scattered in the Tagus. Pombal used the opportunity to implicate the Jesuits and to expel that order from Portugal, and they on their side stigmatized the whole affair as a sham plot arranged by the marquis. — The palace of the Duke of Aveiro was torn down, while its site was strewn with salt and forbidden to be used for any other building. The spot, near the Paço de Belem, now almost concealed by small houses, is still marked by a column.

The street ends at the spacious grounds of the PRAÇA DE VASCO DA GAMA, with the once famous Hieronymite convent of Belem.

The ****Convento dos Jeronymos de Belém** (*i.e.* Bethlehem) occupies the site of a *Seamen's Home*, founded by Prince Henry the Navigator. Vasco da Gama here spent the night before he started on his voyage of discovery (July 8th, 1497), and here he was received by Emmanuel I. on his return in 1499. The king had vowed to erect here a convent to the Virgin if the enterprize were successful, and he laid the foundation-stone of the building within a few weeks of the explorer's return. The general design of the convent was furnished by *Boutaca*, an architect of whose work we have other specimens at Setubal; its execution and details were due to the great master *João de Castilho* (ca. 1490-1581), who undertook the superintendence of the building in 1517. In 1551 John III. discontinued the work. The church and cloisters form the finest example of the so-called *Arte*

Manuelina, or style of Emmanuel (p. 473), which may be called a kind of 'Gothic Transition style' and is a late and exuberantly rich development of Gothic, the details of which have been largely borrowed from the decorative forms of the Early Renaissance, from the sumptuous buildings of India, and from the Moors. This blended style is often fantastic and has a decided tendency to over-elaboration, but it is interesting even in its extravagances.

On the suppression of the convent in 1834 its buildings were assigned to the *Casa Pia*, an orphanage established by Maria I. about 1785 in the castle of St. George. The increasing number of pupils (now ca. 500) necessitated (1859) large additions in the shape of dormitories, schoolrooms, and baths; and these were erected from a very unsatisfactory design by the painters *Rambois* and *Cinati*. The upper floor of the S. wing was restored in a kind of 'Emmanuel style' and provided with a central tower. The latter collapsed in 1878, and is to be re-erected. In spite of these disfigurements, the extensive edifice, built of the fine white limestone from the Alcantara valley (p. 501), still produces a very impressive effect.

The church of *Santa Maria, at the S.E. angle of the monastery, is the burial-place of Emmanuel and his successors, and is celebrated for the gorgeous architecture of its S. façade. The superb **Main Entrance*, about 40 ft. wide and 105 ft. high, was designed by João de Castilho and is lavishly adorned with sculptures by Master Nicholas, 'the Frenchman' (p. 538). It is framed by two buttresses and a large circular arch. Above is a wealth of pinnacles, niches, and statues; and at the very top, rising over the beautiful open parapet of the roof, is a canopy surmounted by the cross of the Order of Christ (p. 532). Below, on a corbel between the doors, is a statue of Vasco da Gama (or Henry the Navigator?). Mr. Fergusson finds this portal 'very impressive and pleasing, in spite of all that can be said against its taste', and he notes its similarity in design and detail to the chapel at Roslin (see *Baedeker's Great Britain*). To the right and left of the portal are lofty round-headed windows, elaborately framed. The rest of the S. façade is simpler, with the exception of the elaborate cornice and parapet. The *Choir*, built by Diogo de Torralva in 1551 to replace the small original choir, is in the Renaissance style.

The *W. Portal*, sadly mutilated on the construction of a portico which was afterwards removed, is also freely adorned with sculptures. On the arch are the royal arms borne by angels, below the Nativity, the Annunciation, and the Adoration of the Child; on the jambs, beneath rich canopies, are groups of King Emmanuel with St. Jerome and Queen Maria with John the Baptist. Of the *Towers* of the W. façade that to the S. has alone been completed, and it is disfigured with an inharmonious dome added at the 'restoration' in place of the original conical roof.

The Interior (open before 9 a.m. and after 2.30 p.m.), 302 ft. long, 74 ft. wide, and 82 ft. high, consists of a nave and aisles, a high-choir at the W. end, a transept without aisles, and a semicircular apse. The superb transept,

which is 95 ft. long and 62 ft. wide, has semicircular ends. There are two chapels on the groundfloor of the towers, adjoined by other two below the projecting high-choir *(coro alto)*. The bold groining of the nave is supported by two massive piers at the crossing and by six other slender and ornate octagonal pillars, the two W. of which rise from the high-choir. Almost all the light is admitted through the portal and through the brightly-coloured S. windows with their rosettes. The Coro Alto (entr., see below) has beautiful *Renaissance Stalls* of 1560, with exquisite panels.

In the N. aisle are ten *Confessionals*, which are also accessible from the cloisters (see below). — In the transept and the apse, which is entered through a magnificent arch, with richly adorned *Pulpits* on each side of it, are the royal graves. In the apse, to the right and left of the capella-mór and borne by elephants, are the *Sarcophagi* of *Emmanuel* (d. 1521) and *Queen Maria*, *John III.* (1557) and *Queen Catharine of Austria*. The scenes from the Passion, in the apse, are by *Christovão Lopes*. In the semicircular termination of the transept, to the left, is the sarcophagus, also borne by elephants, of the 'Cardinal-King' *Henry* (d. 1580), the last of the illegitimate Burgnndian line (p. 473); to the S. the cenotaph of *King Sebastian*, who disappeared without trace at the battle of Al-Kasr al-Kebîr (1578); to the left of the former the grave of *Affonso VI.* (d. 1667). Besides these, in both wings of the transept, are buried seven other members of the royal family, while on the left stands the coffin of the poet *Garrett* (p. 550), and on the right the coffins of *Vasco da Gama* and the poet *Camoens*, both placed here in 1880.

The door next the W. portal of the church leads to the Casa Pia and the cloisters (ring; fee 150-200 rs.).

The superb **Cloisters *(Claustro)*, the masterpiece of João de Castilho, are in the form of a square of about 180 ft., with blunted corners. They are surrounded by a two-storied arcade and form the main glory of the convent. The beautiful groining, the round-headed windows with their graceful columns and exquisite tracery, and the wealth of Renaissance ornamentation applied to all available surfaces combine to make a visit to these cloisters a thing never to be forgotten. A flight of steps adjoining the fountain ascends to the upper arcade and to the coro alto of the church (see above).

The *Sacristy*, at the S.E. corner of the cloisters, is a square room with a Renaissance pillar resembling a candelabrum. — To the N. of it is the old *Chapter Room*, with a modern vaulting; since 1888 it has contained the tomb of *Alexandre Herculano* (1810-77), the novelist and historian.

The *Refectory*, on the W. side of the cloisters, a large rectangular structure of solid masonry, is covered with fine reticulated groining. The lower part of the walls is lined with beautiful tiles (ca. 1700) bearing Biblical scenes.

To the N. of the cloisters is the *Capella dos Jeronymos*, an almost cubical structure with a good portal and a rectangular apse. The interior should be visited for its fine vaulting and three tiled altars.

The W. end of the uncompleted *S. Wing* of the building has been occupied since 1903 by the —

***Museu Ethnologico Portuguêz**, founded by the present director, *Senhor José Leite de Vasconcellos*, an indefatigable student of Portuguese antiquities. This collection ranks among the richest of its kind, but the arrangement is not yet final. Entrance on the W. side

of the building (adm., see p. 485). A 'Notice Sommaire' in French is at present the only catalogue.

Ground Floor. Objects of the STONE AGE, arranged according to the districts in which they were found, beginning with the S. provinces, Algarve and Alemtejo being particularly well represented. Among the most interesting objects in the glass-cases in the middle of the room are necklaces of stones, flint arrow heads, small slabs of slate with corded ornamentation, terracotta vessels with granite lids; small stones with primitive representations of heads of men and beasts; a granite slab, with two human figures painted on it in ochre, from a dolmen; and an unusually large stone implement (3½ ft. long), perhaps used in agriculture. The Roman mosaic pavement, measuring about 30 sq. ft., with Orpheus surrounded by animals in the centre, from Leiría, does not chronologically belong to this section. (Some other Roman mosaic pavements await arrangement.) By the walls are over 200 stones with Iberian, Latin, Arabic, and Portuguese inscriptions, of which the first, mostly from the province of Algarve, have not yet been deciphered; altars to *Endovillicus* and other gods, with Latin inscriptions, from the vicinity of Villa Viçosa (p. 517); Roman mile-stones, inscriptions on tombstones, statues, ædicula, columns, and friezes.

Staircase. At the foot are two colossal statues; higher up, antiquities from foreign countries; at the top, Roman stone sarcophagus.

First Floor. Objects of the BRONZE AND IRON AGES. Small pig and small ox of bronze; broad bronze swords; needle-shaped sword about 3½ ft. long; tombstone with representations of swords; interesting objects found at the *Castrum of Praganca* (near Ramalhal, p. 522) and other castra ('crastos' in Portuguese); daggers, arrow-heads, and lance-heads; bronze clasps (fibulae); terracotta weights for looms; fragments of ornamented earthenware vessels; also a stone with ornamentation in the Mycenæan style from the *Castrum of Minho*; iron sword with a hilt in the form of a horse's head and an early Greek earthenware vessel from Alcacer do Sal (*Salacia*). — ROMAN ANTIQUITIES. From the S. provinces: small lead coffins for human ashes; bronze statuettes; terracotta lamps, some ornamented, one with a Greek inscription; terracotta vessels of various kinds, some showing the potter's mark; iron utensils, small glass vessels, some coloured blue; surgical instruments and bronze fishhooks; an excellently preserved pair of bronze scales; stone mortars; bone pins used as ornaments by women; small glass bottles with inscriptions at the foot. From the province of Beira: necklaces of gold and silver wire; terracotta weight with inscriptions. From the N. provinces: bronze gargoyle (gárgula), cinerary urns and other terracotta vessels. — VISIGOTHIC ANTIQUITIES. Bronze belt-buckles and gold coins. — MOORISH ANTIQUITIES. Lamps and vessels with ornamented discs; copper, silver, and gold coins. — In the middle of the room are a number of Roman amphoræ.

The **Second Floor**, the arrangement of which is not yet completed, contains an *Ethnographical Collection* from all the provinces of Portugal, including articles of clothing, amulets, votive objects, carved yokes for oxen, especially from N. Portugal, and also an anthropological collection.

About ¾ M. to the S.W. of the Praça de Vasco da Gama, on the Tagus, stands the ***Tower of Belem** (*Torre de São Vicente*), one of the most interesting structures in Lisbon. It was completed in 1520, in the reign of Emmanuel, for the protection of the Tagus, and is said to be modelled on an old design by *Garcia da Resende*. It stood originally on a rocky islet in the stream, and its picturesque effect has been somewhat marred by the silting up of the channel between it and the land and by the adjacent factories.

The lower part of the tower is adjoined by a kind of PLATFORM, projecting over the river and enclosed by a hexagonal parapet with battlements and the shields of the Knights of Christ (p. 533); at the corners are six

Ericeira
Porto Leiria
Mafra
237
Foz do Falcão
Valbom
Quintal
Carapinheira
Malveira
Seixal
Mouxeira
Boco
Egreja Nova
Atalaya
429
Quintas
Rugel
Cortezia
Alvarinhas
Estação de Mafra
Godinheira
Montemuro
Lomba de Piannos
104
Arêas
Cheleiros
Odrinhas
Arrebanca
Negrães
Faião
205
Ancos
S. João das Lampas
Montelavar
Arêas Gordas
Alfaquiques
Arneiro dos Marinheiros
Pero Pinheiro
Alvogas
Fontanellas
Terruge
Almargem
Machados
Azenhas do Mar
Gouvêa
Pedras da Granja
206
Villa Verde
Palmeiros
Olellas
Almornos
Praia das Maçãs
Cortegaça
227
Piedade
Janhas
Rale
Campo Raso
Sabugo
Camarões
Mourlinho
Lourel
Mucifal
Algueirão
D. Maria
Pedra de Alvidrar
Collares
Ribeira
Cintra
Talla
Carregueira
Almocageme
Monserrate
Mem Martins
Rinchôa
A. da Beja
Cabo da Roca
Gegaroz
Pena
Casaes
Venda Secca
Oleguera
Queimadas
Cruz Alta
Rio de Mouro
Bellas
Azoia
488
Monje
Abrunheira
Idanha
Cacem
Aguatra
Pendão
Peninha
Abrahão
Amadora
Malveira
Ribeira de Penha Longa
Albarraque
S. Marcos
Queluz
Montijo
S. Miguel
Casa Branca
Charneca
Cabreiro
Manique de Baixo
Conceição
Barcarena
Murches
Alcabidexe
Bicesse
Abobada
Leião
Carnaxide
Areias
Tires
Polima
Porto Salvo
Cobre
Galliza
S. Domingos de Rana
Cartuxa
Cruz Quebrada
Cascaes
Estoril
Mortal
Paço d'Arcos
Caxias
Guia
Cidadella
Parede
Carcavellos
Dafundo
Bocca do Inferno
Oeiras
Trafaria
Pampilheira
Monte Estoril
Estoril
Torre de S. Julião
S. João do Estoril
Torre de Bugio
Chalet da Duq.a de Palmella
Cascaes
Sporting Club
Praça dos Toiros
Cidadella
Bocca do Inferno
1 : 75.000
Kilom.

CIRCUMVISINHANÇAS
DE
LISBOA
1 : 250.000
Kilom.
Engl.M.
Porto, Madrid e Sevilla
Setubal e Evora
Alhandra
Mouchão d'Alhandra
Lezirias
Alverca
Serves
Mouchão de Lombo do Tejo
Povoa de D. Martinho
Mouchão da Povoa
Ponta da Erva
Sacavem
Rio de Sacavem
TEJO
Olivaes
Braço de Prata
Poço do Bispo
Beato Antonio
Grillo
Cruz da Pedra
Lisboa
Belem
Alcochete
S. Francisco
Samouco
Aldea Gallega
Montijo
Mouchão do Montijo
Sarilhos Pequenos
Sarilhos Grandes
Rosairinho
Lavradio
Alhos Vedros
Moita
Barreiro
Seixal
Almada
Portal de Cacilhas
Pragal
Caramujo
Alfeite
Sª do Monte (Caparica)
Sobreda
Monserrate
Amora
Arrentella
Aldea de Paio
Palhaes
Stº Antº da Charneca
Palmella
Loures
Odivellas
Lumiar
Carnide
Bemfica
Monsanto
Ajuda
Alcantara
Campolide
Campo Grande
Charneca
Camarate
Apellação
Friellas
Unhos
S. João da Talha
S. Iria
Salvação
Fanhoes
Vialonga
Zambujal
Sta Olaia
Bemposta
Calhandriz
S. Thiago dos Velhos
S. João dos Montes
Subserra
Sobralinho
Alhandra
Ribas de Baixo
Percinheira
Ribeira
Villa Nova
Malhapão
Pinteus
Stº Antão do Tojal
S. Julião do Tojal
Pinheiro
Ponte de Friellas
Amoreira
Povoa de Stº Adrião
Ameixoeira
Famões
Portella
Telheiras
Palma
Encarnação
Dobbadella
Geogr. Anst. von Wagner & Debes, Leipzig.

tasteful turrets, copied from originals in India. The square TOWER itself is adorned on the river side by a balcony with a traceried parapet and round-headed windows, and on the other sides by bow-windows. Higher up the tower is girt with a passage *(curseria)* for the use of the defenders. The flat roof is adorned with four Indian domed turrets.

The INTERIOR (for admission apply at the fort or to the porter; gratuity) contains several square rooms, all of which have been repeatedly restored (last time 1844). The *Dungeons* in the basement receive light and air only through gratings in the floor of the casemates. Under Dom Miguel they were filled, like the Limoeiro (p. 495), with political prisoners. The view from the platform is superb.

Beyond Belem the tramway follows a shady promenade viâ *Pedrouços* to *Algés* (see p. 508).

61. Environs of Lisbon.

a. Lumiar and Odivellas.

This is a pleasant drive of 2-3 hrs. (carriage, see p. 482). There is an electric tramway to *Lumiar* (No. 3, p. 483).

The road leads past the new *Bull Ring* (comp. Pl. G, 1, and p. 484), $1^1/_4$ M. to the N. of the Campo dos Martyres (p. 489), and then traverses the long suburb of *Campo Grande*. In this suburb are a church dedicated to the Magi and a fine promenade laid out at the end of the 18th cent. by Count Linhares, which is much frequented on Thurs. and Sun. by the fashionables of Lisbon. — A little farther on, $2^1/_2$ M. from the bull-ring, is —

Lumiar, celebrated for the Quintas or parks of the *Duques de Palmella*, the *Marques de Angueja*, and the *Marques d'Olhão*. The public is freely admitted; tickets for the first-named park may be obtained also at the Lisbon palace of the duchess, in the Rato (p. 492). — About $4^1/_2$-5 M. from the bull-ring are the *Quinta de Nova Cintra*, a favourite pleasure-garden, and, a little to the W. of the road, —

Odivellas, with a Cistercian nunnery founded in 1305 by King Diniz (p. 523), who is interred in its church. The choir contains three pictures ascribed to *Grão Velasco* (p. 500). At the portal is a Turkish cannon-ball from the siege of Ormuz, sent hither by the Portuguese commandant, Alvaro de Noronha.

b. South Shore of the Bay of the Tagus.

STEAMERS *(Vapores Lisbonenses)* from the Praça do Commercio (Pl. F, 5) to *Barreiro*, 5-6 times daily (return-fare 200 rs.); and from the Caes do Sodré (Pl. E, 5) to *Cacilhas*, every 40 min. (fare 50 rs., no return-tickets). In Cacilhas carriages and donkeys are in waiting (bargaining necessary).

Barreiro, the starting-point of the S. Portugal railways (R. 62), has cork-factories and commands a fine view of the bay and of Lisbon.

Cacilhas, situated on a promontory immediately opposite Lisbon, is a small harbour with copious springs, where ships lay in their supplies of fresh water. A road ascends hence to **Almada,** a loftily-situated little town. From the *Fort* and the church of *São Paulo*

we enjoy a fine *View of Lisbon (best by morning-light). Bull-ring *(Praça de Touros)*, see p. 484.

Fully 1¼ M. to the S. of Almada lies the royal villa of *Alfeite*, with a pretty park (adm., see p. 484).

From Almada we may proceed to the W. viâ *Pragal* and through the wine-growing district of *Caparica* to (5 M.) **Trafaria**, the home of the bold fishermen who supply the markets of Lisbon. Their boats *(saveiros)* are so constructed as to sail either backwards or forwards. A little to the E. of Trafaria lies the *Lazareto*, erected in 1857 after the epidemic of yellow fever. The sandy beach between Trafaria and the *Torre de Bugio* (see below) is devoid of interest. From Trafaria we may cross to *Belem* (p. 502)

c. Estoril and Cascaes.

16 M. RAILWAY (32 trains daily in both directions in summer, 11 in winter; *directos* with three stops, *mixtos* with eighteen) in 37-65 min. (fares 470, 340, 230 rs.). Trains start from the *Caes de Sodré* (p. 481); and passengers in the W. quarters of the city may also take the train at the *Estação de Santos* or *Alcántara-Mar* (to the W. of Pl. A, 4). Views to the left. — TRAMWAY as far as *Algés*, see pp. 482, 483.

The train skirts the Rua do Vinte e Quatro de Julho (p. 501) and the new harbour-works. To the right is the small *Estação de Santos* (p. 481). The train then skirts the Tagus, affording good views of the S. bank, and touches at *Junqueira* (p. 502) and *Belem* (p. 502). On the height to the right is the Palace of Ajuda (p. 502); to the left, across the Tagus, is the Lazareto (see above).

Farther on we pass the Lisbon Gas Works and (left) the Tower of Belem (p. 506) and reach the small bathing-place of *Pedrouços*, the extreme W. part of 'Greater Lisbon'. On the left bank of the river is seen Trafaria (see above). — The next stations are *Algés*, with sea-baths and the 'Aquario Vasco da Gama' (opened in 1898; adm. 50, Thurs. 100 rs.), *Dafundo*, the terminus of the tramway to Lisbon (p. 482), and *Cruz Quebrada*, at the entrance of the pretty *Jamor Valley*.

The hills of Estremadura now approach the Tagus. To the left is *Caxias*, with a royal palace. The numerous fortifications projecting into the sea date from the 17th cent., but are no longer used for military purposes. The modern works defending the entrance to the Tagus are mostly concealed. — At the favourite sea-bathing resort of *Paço d'Arcos* (Hot. Casa de Bizoma) we enjoy a good retrospect of the Tower of Belem. To the right are the hills of Cintra. To the left we see the mouth of the Tagus and the sea-coast of Portugal, as far S. as the *Cabo de Espichel*.

The **Entrada do Tejo**, or Mouth of the Tagus, is divided into the *Corredor* (N.) and the *Barra Grande* (S.) by a reef named the *Little Cachopo*. On the *Cachopo Grande*, as the ever-growing sand-dunes to the S. are named, stands *Fort São Lourenço do Bugio*, with a lighthouse, 85 ft high, the light of which is visible for 16 sea-miles. *Fort São Julião*, built by Philip II. of Spain on a point of the N. coast, has a lighthouse 150 ft. high.

The train now runs slightly inland to *Oeiras*, with the former country-house of Pombal (p. 487). On a height to the left are the old and new forts of São Julião and (farther on) the telegraph building of the submarine cable to the Canaries and Brazil. — Beyond

Carcavellos, which is noted for its wine, we traverse a monotonous hill-district, with views of the sea to the left, viâ *Parede* to *São João do Estoril*, the first station at which the direct trains stop.

Estoril (*Hôt. de Paris*, at the station, with view, pens. from 1700 rs., good), **Mont Estoril** (**Grand-Hôtel*, **Gr.-Hôt. d'Italie*, two modern hotels on the beach, a few min. from the station, pens. from 2000 rs.; restaurant in the *Casino* mentioned below, D. 1000 rs., wine extra), and *Cascaes*. These three stations are situated on the bay of Cascaes, often called the Riviera of Portugal, which is a favourite resort of Lisbon families in summer and autumn, though the bathing-season proper is limited to August. The gaming-rooms at the casino of Mont Estoril (2 min. from the station; see above) are open from July till October. Of recent years this district has become a winter-resort also, mainly patronized by English visitors; to and from Liverpool by Booth Co's steamer (p. xv) and ca. 12 days at Mont Estoril, 16*l.* inclusive (17*l.* from London). On the shore and along the hill-slopes are numerous palaces and villas with gardens displaying the full luxuriance of subtropical vegetation. The royal summer-palace is at Cascaes. On the E. side of the citadel of Cascaes runs the promenade. There are also many wood-paths.

A pleasant excursion may be made hence to the **Bocca do Inferno* ('mouth of hell'; 1½ M. to the S.W. of Cascaes), a row of cliffs, ca. 50 ft. high, the lower part of which has been hollowed out by the sea. The surf dashes against them with a roar like thunder, especially during a storm (look out for the signal at the marine arsenal, p. 499). Carr. there and back 1000 rs.

d. Cintra.

17½ M. Railway (four express trains daily in summer, fewer in winter) in 40 min. (fares 530, 360, 230 rs.). Trains start from the *Central Railway Station* (p. 480; booking-office upstairs).

From Lisbon to (3½ M.) *Campolide*, see p. 480. — The train now ascends through the valley of the Alcántara. 4½ M. *São Domingos;* then through vineyards and orchards. 7½ M. *Benfica*, with a Dominican convent, founded in 1399, restored after the earthquake of 1755, and containing the remains of João de Castro (p. 513). — We now run towards the W. through pleasant undulating country, skirting the arches of the old Lisbon aqueduct (p. 493). 8 M. *Porcalhota* (420 ft.). The *Jamor* is crossed. — 9½ M. *Queluz-Bellas*, the station for the village of *Queluz de Cima* (⅔ M. to the S.), for the royal château of *Queluz de Baixo* (built by Peter III.), and for the village of *Bellas* (2 M. to the N.), which is visited for the sake of its chalybeate spring.

At (13 M.) **Cacem** our line diverges to the left from the main line (R. 64). The country becomes more hilly; eucalypti, pines, and olives are passed. Beyond a cutting the hills of Cintra appear to the left. — 17½ M. *Cintra.*

Cintra. — **Hotels** (comp. p. 470; none of the first class). *Hot. Nunes (Pl. c), pens. 1800-2000 rs., *Hot. Netto (Pl. d, R. 500, B. 200, déj. with

wine 700, D. with wine 800, pens. 1600-2000 rs., both closed in winter; Hot. Central (Pl. a), Hot. Costa (Pl. b; English landlady), all four near the Largo da Rainha Dona Amelia; Lawrence's Hotel (Pl. e), at the W. end of the village, unpretending but very fair (English landlady).

Post & Telegraph Office (Pl. 3), near the Largo da Rainha Dona Amelia.

Electric Tramways, starting from the station. 1 (to the left of the exit). To the *Largo da Rainha Dona Amelia*, in 5 min.; fare 20 rs. — 2 (to the right of the exit). Viâ *Monte Santo*, *Ribeira*, where the power-station is, and *Collares*, to the *Praia das Maçãs* (p. 514), in ca. 1 hr. (20 times daily); 200 rs. In the excursion to the Quinta de Monserrate the tramway only serves for the return-journey (comp. p. 513).

Cabs (excellent vehicles with two horses).	1-2 pers.	3-4 pers.
From or to the Rail. Station	400 rs.	500 rs.
To the *Quinta de Monserrate*	1200 „	1700 „
To the *Quinta de Monserrate* and back, with stay of 2 hrs.	2000 „	2500 „
To the *Castello da Pena* or to *Collares*	2000 „	2500 „
To the *Castello da Pena* or to *Collares* and back, with stay of 2 hrs.	2500 „	3000 „

Travellers are recommended not the take a cab from the stand at the station, but to interview the cab-proprietor (not the coachman) at the hotel; in this way it is often possible to bargain for lower charges for the longer excursions (*e g.* to Collares) than those given above, which are the maximum. On the excursion to Collares it should be expressly stipulated that the Caminho de Collares (p. 513) be followed both ways, as otherwise the driver will probably choose the dusty road beside the electric tramway. — As the tariff does not extend beyond Collares, a bargain must be made for the drive to Azoia (p. 514; there and back about as much as from Cintra to Collares), whence the Cabo da Roca is visited.

Those who can only devote one day to Cintra should visit the *Castello da Pena* (p. 512; there and back 2½-3 hrs., whether driving or walking) in the morning, the *Quinta de Monserrate* (p. 513; there and back 2-2½ hrs.) in the afternoon, and the *Palacio Real* at Cintra (p. 511) in the middle of the day. It is, however, preferable to devote two days to Cintra, the first to the *Palacio Real* and the *Pena*, the second to the *Quinta de Monserrate* and the *Cabo da Roca* (p. 514). The excursion by horse or donkey to the Cabo da Roca requires 6 hrs. from Cintra, not counting the halt at Monserrate. Those who drive to Azoia (see above) must walk the rest of the way, as there are no horses or donkeys to be had at Collares or Azoia. — In the proper season Cintra will be found a delightful spot for a stay of some duration (numerous private lodgings), whence several other excursions may be made (Convento da Cortiça, Mafra, comp. p. 514). The temperature drops very suddenly after sunset when a damp fog often sets in, and visitors should be provided with wraps.

Cards of admission to the Palacio Real and the Castello da Pena, see p. 484; when the court is at Cintra (usually in July and August) the palaces are shown on Sun. only.

Cintra (680 ft.), a town with 5000 inhab., lies at the N. base of the granite *Serra de Cintra*, on a promontory flanked by two ravines. It is buried amid woods of evergreen oaks and pines, and is surrounded by numerous pleasant country-houses. To the E. it is adjoined by an *Arrabalde* ('suburb') and by the village of *São Pedro*. Immediately over the town rises a rocky crag crowned by the Moorish castle (p. 512). Beyond this rises the Pena with the royal palace (p. 511). Byron calls Cintra a 'Glorious Eden', Southey writes of it as 'the most blessed spot in the habitable globe', and a Spanish proverb says 'Dejar á Cintra, y ver al mundo entero, Es, con verdad, caminar en capuchera' ('To see the world and yet leave Cintra out, Is, verily, to go blindfold about').

1 : 75.000
Kilometros
Engl. Mile
Praia das Maçãs
Vigia
Marca
Jannas
Rodizio
Zibreira
Nafarras
Calhau do Corvo
Praia Grande
Ribeira de Collares
Mucifal
Banzão
Vinagre
Praia d'Adraga
Covão
Vanzea
Q. do Cosme
Pedra d'Alvidrar
Fojo
S^to André
Pedra Firme
Est.
Vinagre
Santanha
Gallamares
Collares
Almoçageme
Eugaria
Q. da Volta
Gegaron
Q. de Monserrate
Ursa
Penedo
Casas Novas
Alto
Ponta do Cavallo
Costa
Ponte Redonda
Olegueira
Q. da Cruz
Estação
Atalaya de Baixo
Praia das Maçãs
Q. da Cal de Baixo
Cabo da Roca
Azoia
Gallamares
R. de Collares
Bochechas
Santanha
Q. da Fidalga
Q. da Volta
Q. Pequena
Eugaria
Q. Grande
S. João
Quinta de Monserrate
Collares
Q. S. Bento
Q. Penha Verde
Ermida da Piedade
Q. Boa Vista
Caminho de Cintra
Quintinha
263
267
392
Conv. da Cortiça
Tapada do Mouco
Quinta do Penha Longa

CINTRA
1 : 25.000
0 250 500 750 Metros
0 500 1000 1500 2000 2500 Engl. Feet
1 Palacio, 2 Pelourinho, 3 Correio e Telegrapho, 4 Banhos, 5 Fonte da Sabuga, 6 S. Maria. L. = Largo da Rainha Amelia. Ch. = Chalet, Q. = Quinta
Ericeira, Mafra
Ribeira
Monte Santo
161
Estação
Boialoa
C. da Roçada
Praça dos Touros
Penaloa
Estephania
Lisboa
200
Estação
CINTRA
Q. da Portella
Almosquer
Seteaes
Q. do Relogio
Catharina
Ch. Biesler
Ch. Mayer
Castº dos Mouros
São Pedro
Q. do Marquez Vianna
Castº da Pena
S. Eufemia
Vasco
Q. do Ramalhão
Chalet
Cruz Alta
Estoril
Cascaes
Q. do Vianna
Geogr. Anst. v. Wagner & Debes, Leipzig.

The chief centre of traffic is the Largo da Rainha Dona Amelia (Pl. 1), with a late-Gothic *Pelourinho* (Pl. 2; p. 499) and the main entrance of the palace.

The ***Palacio Real** (Pl. 1), the summer residence of the Queen Dowager Maria Pia, was built in the 14-15th cent. by John I. (p. 472), his grandson Affonso V. (d. 1481), and his great-grandson John II. (d. 1495), on the site of a Moorish palace, and was completed by Emmanuel the Great. The older parts were erected by Mozarabic workmen in a Moorish style resembling that of the buildings of Evŏra, and show a mixture of Moorish and late-Gothic elements (comp. p. 1); the later parts, particularly the E. wing, are in the 'Emmanuel' style (p. 504). The most characteristic features of the exterior are the two prominent conical kitchen-chimneys, the horse-shoe and cusped arches of the Moorish windows, and the Moorish battlemented parapet. The rich mural tiles and the honeycombed wooden ceilings of the interior are also an inheritance from the Moorish period. The palace was comparatively little damaged by the earthquake of 1755, but it was seldom inhabited until it was refitted under Maria II. Under Louis I. it was the favourite residence of the royal family.

Visitors ring the bell by the staircase to the left in the court, adjoining the archway, and apply to the 'almoxarife', or intendant; fee to custodian 200 rs. — In front of the central structure is a Platform or Terrace, on the left side of which is a fine *Portal* in the Italian early-Renaissance style.

On the First Floor visitors are shown the *Kitchen;* a *Waiting Room* containing a beautiful Italian *Chimney Piece (fogão) in the Renaissance style, formerly at Almeirim (p. 479); the prettily furnished *Sala dos Cysnes*, so called from the 27 swans on the ceiling; the so-called *Cabinet* in which King Sebastian the Desired ('o desejado') decided on the ill-starred campaign against Morocco (June 24th, 1578); it contains his arm-chair and the bench of his councillors, covered with tiles adorned with vine-tendrils. Then the *Sala das Pegas*, named from the magpies (pegas) painted on the frieze and ceiling, holding in their beaks labels with the words 'por bem' ('in honour'; honi soit qui mal y pense). John I., surprized by his wife Philippa of Lancaster (p. 529) in the act of kissing one of the ladies-in-waiting, is said to have excused himself with these words, and afterwards had the paintings made to reprove the gossip of the conrt.

Second Floor. The *Sala das Armas* or *dos Cervos* was begun under John II. and finished under Emmanuel. The walls are adorned with hunting-scenes in azulejos-mosaic. The domed wooden ceiling was painted under Emmanuel's orders. In the centre are the arms of the King and Infantes, surrounded by those of 72 noble Portuguese families, painted on shields hanging from the necks of stags. Those of the Aveiros and Tavoras (see p. 503) have been obliterated. Ronnd the frieze are the words 'Pois com esforços e leaes Serviços foram ganhadas Com estas e outras taes Devem de ser conservadas' ('As these by courage and by loyal services were gained, By such and others like them must they be maintained'). — The *Chapel* has fine barrel-vaulting of wood. Adjacent is the *Room* in which the luckless King Affonso VI. was confined after his deposition (1667) and finally died on Sept. 12th, 1683, while listening to the mass through an opening in the wall.

The tasteful Casa d'Agua, or *Bathing Grotto*, adjoining the handsome *Pateo*, hides various watery surprizes for the unwary visitor. The artistic *Conduit*, which runs throughout the palace, is said to be a Moorish work.

The EXCURSION TO THE PENA takes $2^1/_2$-3 hrs. there and back. — *Carriage*, see p. 510. Those who wish to visit the interior of the château (comp. below), or to ascend the Cruz Alta, or to return viâ the Castello dos Mouros, should hire a carr. for the journey out only.

A good road, the Avenida da Rainha Dona Amelia, running to the S.W. from Cintra, brings us in $^3/_4$ hr. to the foot of the hill on which stand the ruins of the **Castello dos Mouros.** The castle consists of two separate parts, to which a freely-restored double wall ascends. The ascent is rather tiresome for those who are in a hurry. Fine view of Cintra and the Pena.

Outside the entrance to the park of the castle is a small ruined mosque. Visitors ring at the park-gate (50 rs. to the keeper). We pass a Moorish cistern and reach the double wall. — An easy footpath descends from the exit to Cintra in less than half-an-hour.

Another $^1/_4$ hr's. drive brings us to the 'Porta Principal' of the *Park of Pena*, where we alight (cameras must be given up). The royal officials are forbidden to accompany the visitor; the proffered services of the other guides may be dispensed with. The park contains over 400 kinds of trees and shrubs. Among the oaks, elms, and silver firs of N. climes are pines, cedars, araucarias, plane-trees, arborvitæ, papyri, bamboos, ferns, etc. At the top, at the entrance to the castle, visitors are received by the castellan.

The ***Castello da Pena** (1735 ft.), conspicuously situated on a steep rocky hill, was erected in 1840-50, by the Prince-Consort Ferdinand of Coburg (p. 487), in the style of a mediæval castle, from the design of *Col. Eschwege;* a convent of the time of Emmanuel I., which stood here, has been partly incorporated. The main tower is a copy of the Tower of Belem (p. 506). Two gates and a rocky archway *(corredor)* form the entrance to the castle, which is surrounded by a gallery *(galeria)* affording beautiful views.

The castle is the summer-residence of the queen and the royal princes and visitors are admitted only in the absence of the court. The chapel and the gallery are then usually shown free of charge; for the royal apartments and the dome a licença (p. 484) is necessary. In the first case 1 hr. will be required to see the castle and park, in the second case 2 hrs. This should be taken into account in hiring a carriage. Single travellers must join a party (castellan 150-200 rs.). — We pass through a VESTIBULE, with a pyramidal tower, and enter the CONVENT CHURCH. The wall-tiles and groined vaulting deserve attention. The magnificent Renaissance altar of marble and alabaster, with scenes from the Passion, comes from the convent of Belem and is by *Nicolas Chatranez* (1532). Adjacent are the two-storied CLOISTERS. The ROYAL APARTMENTS contain a large number of ancient and modern pictures, including a specimen of *Brouwer*. The *Sala de Veados* is adorned with fine antlers. The huge *CUPOLA over this room is perhaps the finest point of view in the Serra de Cintra. The view embraces the province of Estremadura, from Cape Espichel on the S.E. to the Berlengas (p. 522) on the N. To the N.E. is the huge façade of Mafra (p. 520). To the E. are seen a few buildings of Lisbon and the plain to the S. of the Tagus. To the S., about 750 yds. distant, are the Cruz Alta and the rock with Vasco da Gama's statue (p. 513). To the W. stretches the ocean; more to the W. is the Cabo da Roca.

We descend through the *Jardim das Camelias*, a wonderful sight in spring with its 5000 camellias, King Ferdinand's favourite flower,

its rhododendrons, and its azaleas. Beyond a well-house *(Fonte dos Passarinhos)*, said to be of Moorish origin, and several fish-ponds we reach the side-gate of the castle-park, where the carriages may be ordered to meet us.

To ascend the °**Cruz Alta** (1735 ft.), the highest summit of the Serra de Cintra, we take the footpath diverging to the S. not far from the Porta Principal, which leads past a rocky pinnacle, crowned with a *Statue of Vasco da Gama*, to the (20 min.) top. The panorama resembles that from the dome in the castle, the most prominent objects being the Castello da Pena, Lisbon, the Tagus, the Serra d'Arrabida (Palmella, p. 515), Cascaes, the Cabo da Roca, and Mafra.

The *Caminho de Collares, leading along the ridge to (2 M.) the Quinta de Monserrate and ($3^1/_2$ M.) Collares, is the favourite promenade of Cintra. It is flanked with fine evergreens and passes many attractive villas and parks; on the right we have a view of the fertile valley of the Collares. Those who do not wish to go as far as the Cabo da Roca (comp. p. 514) should turn back after seeing the Quinta de Monserrate. Tramway, see p. 510.

On the *Campo de Seteaes* stands the palace of that name (18th cent.), with a neglected park, now belonging to the Conde de Azambuja.

On Aug. 30th, 1808, *Gen. Dalrymple* here concluded with *Gen. Junot* the inexplicable 'Convention of Cintra', which allowed the French army, greatly weakened by Wellington's victory at Roliça (p. 522) and largely unfit for service, to take shipping for France without hindrance. Dalrymple was immediately removed from his post by the British government, and Byron has devoted some scathing lines to the event in 'Childe Harold' (I, 24-26).

In about 10 min. more we reach the **Penha Verde**, laid out about 1535, the country home of *João de Castro* (1500-1548), the fourth Viceroy of India and defender of Diu, who died here in poverty and neglect and is interred at Bemfica (p. 509). The park (entr. to the right of the bridge over the road), though neglected, still possesses fine old avenues, grottoes, and terraces. From the chapel († on the map, p. 510) on the rocky summit to the N. of the farm we obtain a fine view of Monserrate and the valley of the Collares as far as the sea. From the chapels of *São João* and *Santa Catharina*, on the rocky summit (965 ft.) to the N.E., we have a magnificent *View of Cintra, the Castello dos Mouros, and the Castello da Pena, extending on the N.E. beyond Mafra to the Estrella Mts.

Farther on are the *Quinta Boa Vista* and (on the right, 2 M. from Cintra) the celebrated **Quinta de Monserrate** (adm. 200 rs., on Sun. & holidays 300 rs.; visitors write their names in a book kept by the gate-keeper). The grounds of this villa afford a charming variety of hill and dale and surpass everything of the kind in the Iberian Peninsula in the luxuriance of their vegetation, for which all the ends of the earth have been ransacked. They were originally laid out by Beckford of Fonthill and now belong to *Sir Frederick Cook*, who bears the Portuguese title of Visconde de Monserrate. The visit takes 1-2 hrs. From the entrance we turn to the left, cross a brook, and follow its left bank, commanding a beautiful

view of the Palacio, beyond tall tree-ferns. We pass an artificial ruin, then, skirting the 'Palacio', a fantastic structure in an Oriental style (no adm.), re-ascend to the entrance. Another lower gate (exit only) gives on the road leading to the Gallamares station of the electric tramway (p. 510).

Farther on the road descends, viâ *Eugaria* and *Gegaroz* (comp. the inset in the Map at p. 510) to **Collares** (128 ft.; *Eden Hotel*, déj. 700, D. 800, pens. 1600 rs., very fair), a village celebrated for its wine. The horses are usually baited here. In front of the hotel are some eucalyptus trees with unusually thick trunks. At the Largo de Cabral Conceiro the road forks.

The right branch leads to the N.W., in the direction of the valley of the Collares, and by-and-by reaches a dam, which diverts the waters of the stream to the *Tanque da Vârzea*, so that, at the height of summer, the channel below the dam is entirely dry. Here the road forks again. The right branch crosses the dam and descends the valley of the Collares to **Praia das Maçãs** (2½ M.; tramway see p. 510), a small sea-bathing place with pretty walks on the steep, surf-worn coast. The left branch leads to *Almocageme* (1½ M. from Collares) and the *Praia d'Adraga*, near the **Pedra de Alvidrar**, a rock rising almost perpendicularly from the ocean, which may be scaled. The adjacent *Fojo* is the breeding-place of innumerable sea-fowl.

From the fork at the Largo de Cabral Conceiro (see above) the road to the left leads to the S.W. along the ridge, viâ *Penedo* and *Avriaga* (whence roads diverge to the right leading to Almocageme, see above), to *Azoia* (700 ft.; 3 M. from Collares, carr. see p. 510). It takes 1½ hr. to walk from Azoia to the lighthouse on the cape and back (2 M.; road under construction); we go first to the N. and then to the W. The **Cabo da Roca** (470 ft.) or *Focinho da Roca*, the Roman *Promontorium Magnum* and the English *Rock of Lisbon*, is the W. spur of the Serra de Cintra and the westernmost point of Continental Europe.

We may return (with guide) viâ the high-lying **Convento da Cortiça** (generally called *Capuchos*), an old Capuchin convent owing its name to the panels of cork with which the damp rocky walls were lined. The convent was founded by *Alvares de Castro* in 1560 and was afterwards occupied by *St. Honorius*, who died here in 1596. The most interesting features are the open refectory and the open court, with the cells of the monks hewn out of the surrounding wall of rock. The path from Cintra to the convent diverges to the S.W. from the road at the Quinta de Monserrate.

From Cintra to Estoril (p. 509), ca. 9½ M., new highroad. — On the old road, about 1½ M. to the S.E. of Cintra, is the pretty *Quinta de Ramalhão*.

From Cintra to Mafra (p. 520), 12½ M., a day's excursion by carriage there and back; more convenient than from Lisbon (R. 64). The high-road unites with the road from Lisbon at the marble quarries of *Pero-Pinheiro*, 5½ M. to the N.E. of Cintra. It then descends to the N. to *Cheleiros* (197 ft.), on the brook of that name, whence it ascends viâ *Igreja Nova*, finally making a wide curve, to the barren plateau of Mafra.

62. From Lisbon to Evora and Villa Viçosa.

119 M. Railway in 6½-7½ hrs. (fares 3860, 3050, 2180 rs.); to (72½ M.) *Evora* in 3½-4 hrs. (fares 2440, 1940, 1390 rs.). — The trains start from the *Estação do Barreiro*, on the S. bank of the Tagus, to which passengers cross by steamer from the Praça do Commercio in ½ hr. (comp. p. 507). — A few trains have a pretty fair restaurant car as far as Vendas Novas (see below; 2 hrs'. journey).

Barreiro, see p. 507. The pier of the steamer is close to the rail. station.

10 M. *Pinhal Novo*, junction of a line to Palmella and Setubal.

From Pinhal Novo to Setubal, 8 M., railway in ca. 20 min. (fares 240, 190, 140 rs.). — 4½ M. **Palmella**, taken by Affonso Henriques from the Moors in 1147, passed into the hands of the Knights of Santiago in 1186 and afterwards became the seat of the Dukes of Palmella. Its massive but much dilapidated walls date from the Moorish period. The platform on the castle-hill commands a most extensive view, reaching to the hills of Lisbon and the mountains of Cintra on the N.W., the Serra da Arrabida on the S.W., and the Bay of Setubal on the S.

Setúbal (*Hot. Esperança*, fair; Brit. vice-consul and Amer. cons. agent), called *St. Yves* by the French and *St. Ubes* by the English, is a town of 17,000 inhab. and carries on a large trade in salt and wine ('Moscatel de Setúbal', resembling Tokay). It was on several occasions a royal residence (notably under John II., 1481-95), but nearly all its prominent buildings were ruined by the earthquake of 1755, with the exception of *Christ Church*, begun in 1490 by Boutaca (p. 503). The *Avenida Todi*, with the Passeio do Lago, at the harbour, and the *Campo Bomfim* are provided with gardens. A statue on a lofty column near the church of *São Julião* (16th cent., largely restored after 1755) commemorates the poet *Bocage* (1765-1805). — On the S. side of the bay lies '*Troia*', believed to be the ruins of the Roman *Cetobriga*, which flourished 300-400 A. D. There is a good account of the remains in *Oswald Crawfurd's* 'Portugal, Old and New' (1880). — An excursion may be made by carriage, along the coast, to (¾ hr.) the *Sanatorio de São Antão*. Or a boat may be taken to *Portinho*, whence a walk of ½ hr. brings us to the convent of *Arrabida*, near which is the *Rocha da Santa Margarida*, with a stalactite cavern containing a chapel.

From (19½ M.) *Poceirão* a diligence runs to (25 M.) *Alcacer do Sal*, with 2500 inhab. and some scanty Roman remains. — Beyond (26 M.) *Pegões* the railway bends to the S.E. — 35½ M. *Vendas Novas*, junction for the new line to Setil (p. 479). — 44 M. *Montemor Novo*; the small town, with a ruined castle, is picturesquely situated on the *Canha*, about 5 M. to the N.E. of the railway (omn.). About 6 M. to the N.E., on the way to *Arrayolas*, is a fine *Dolmen*, described by Borrow ('Bible in Spain', chap. vii).

56½ M. *Casa Branca* (Rail. Restaurant, poor) is the junction where our line diverges to the left (N.E.) from the main line to Beja (R. 63). — 64 M. *Tojal*; 69½ M. *Monte das Flores*.

72½ M. **Evŏra** (910 ft.; *Hot. Eborense*, clean), a town of 20,000 inhab., is the capital of the rising province of *Alemtejo* (p. 475), the see of an archbishop, and the headquarters of a division of the army. It is charmingly situated on a low hill in a fertile plain surrounded by mountains. Evora is the ancient *Ebora*, which from 80 to 72 B.C. was the chief stronghold of Sertorius. As a Roman colony it was named *Liberalitas Julia* by Cæsar; under the Visigoths it became the see of a bishop. Captured by the Moors in 715, it was

recovered from them in 1166 by the newly-founded order of knights that subsequently took its title from the town of Aviz. The Portuguese kings occasionally resided here in the following centuries. Evora is a spacious town with narrow streets, some of them flanked by arcades, and with ruinous walls, dating from the Roman, Moorish, and subsequent periods. The town has well preserved its Moorish and mediæval character, while its buildings place it among the most interesting towns in the Peninsula.

To the right of the road from the railway-station to the town (omn. in 7 min., fare ca. 200 rs.) is the *Ermida de São Braz* (St. Blaise), resembling a fortress and dating from the 15th cent.; the interior is empty but the walls are lined with tiles. To the left of the road is the *Praça de Touros*, built in 1889.

The chief centre of traffic is the *Praça do Giraldo* and the adjoining streets. It is not easy to find one's way in the town and those who are pressed for time will do well to hire a guide or a carriage (drive round of 2 hrs. for ca. 1000 rs.). The Hotel Evorense lies between the cathedral and São Francisco.

The *Cathedral *(a Sé)* is an interesting early-Gothic structure, built in 1186-1204 and restored at the close of the 13th century. The chief objects of interest in the interior (always open) are the capella môr; the transepts, with fine doorways and rose-windows, and containing in the N. transept the beautiful *Capella dos Vasconcellos* or *do Esporão*, an early-Renaissance addition of 1527; the richly decorated choir, rebuilt in 1721 by Ludwig (see p. 520); the elaborate choir-stalls in the W. gallery (1562); and the treasury, in the sacristy. — One wing of the former archiepiscopal palace is occupied by the *Bibliotheca Publica*, including some early-Portuguese and a few foreign works of art (French triptych with a representation of the Passion in enamel), a collection of coins, and natural history objects; on the groundfloor is a small *Museu Archeologico*, with numerous Roman antiquities. The private chapel of the new *Palacio Archiepiscopal* contains a series of paintings from the life of the Virgin, ascribed to Geraert David (?; p. lxxiii).

The church of the monastery of *São João Evangelista*, usually named *Loios*, along with its cloisters and chapter-room dates from the 16th cent.; in the church are the tombs of Manoel and Francisco de Mello (d. 1493 and 1536). The *Convento da Graça*, built under John III, is now used as barracks.

Close to the cathedral is a prostyle *Roman Temple of the 1st or 2nd cent. after Christ, an elegantly proportioned building (65 ft. long and 40 ft. wide), with 6 Corinthian columns in front and 5 (including the corner-columns) on each side. Its identification as a 'Temple of Diana' rests solely upon patriotic forgeries of the 16th century. — A little to the W. rises a Roman archway.

Farther on is the so-called *Aqueduct of Sertorius*, the final portion of an aqueduct bringing water to the town from a distance of about

9 M. It was built in 1552 upon substructures supposed to be Roman(?). The piers are surmounted by decorative turrets of differ ent shapes, producing a curious effect. — Near this point an imposing view is obtained from the *Town Wall.*

As we return to the hotel we pass the *Casa Pia*, the quarters of the former Jesuit university (now a grammar-school), built in 1551-58, with a large court surrounded by arcades and a church finished in 1567.

The old conventual church of São Francisco, built in 1507-25 by *Martim Lourenço*, with a vestibule, a spacious nave, and seven side-chapels, is a noteworthy specimen of the S. Portuguese style of architecture. Owing to the small number of windows the exterior somewhat resembles a mosque. Visitors knock and are admitted by the sacristan (Largo São Francisco 6).

On the pleasant *Passeio Publico* are the *Palacio de Dom Manoel*, an ancient tower, and a bronze bust of the painter José Cinnatti.

Various edifices in the suburbs date from the zenith of the town's prosperity, but all are in ruins. Among these are the convent of *Nossa Senhora do Espinheiro*, the *Cartuxa* or Carthusian church, and, far off among the mountains, the archbishop's château of *Sempre Noiva*. — A diligence (300 rs.) plies to the ancient little town of *Arrayollos*, 13 M. to the N., where the gate, girdle-walls, and towers of a mediæval stronghold may still be seen.

Beyond Evora the railway leads through a hilly upland plateau, the watershed between the Guadiana and the Tagus, passing through numerous woods of cork-oak. — On the right, before reaching (98 M.) *Evora Monte*, we see the extensive ruins of the old castle.

105 M. *Estremoz* (1510 ft.) is the station for the town of **Estremoz** (pop. 7500; *Hot. Gradil, Hot. Cesario*, both quite unpretending), $2^1/_2$ M. distant (diligence 100 rs.), with a well-preserved *Castle*, the tower of which (Torre de Menagem; 88 ft. high), built by Affonso III. (d. 1279), is a conspicuous object. The castle, which was occasionally the residence of King Diniz (p. 523) and his wife (St. Isabella, who died here in 1336), was strongly fortified in 1646 under John IV. The old town lies within the inner line of fortifications, while the new town extends towards the N. W. The white marble quarried in the neighbourhood is much used as building material. Estremoz is famous for its porous red earthenware jars, used as water-coolers. — Near Estremoz are *Ameixal* and *Montes Claros*, where the Portuguese defeated the Spaniards in 1663 and 1665, aided in the first instance by a body of British troops. Diligence (1000 rs.) from Estremoz to *Portalegre* (28 M.; p. 477).

116 M. *Borba.* — 119 M. **Villa Viçosa** *(Hot. Villa Viçosa)*, a small town of 3500 inhab., with a royal palace containing a number of royal family-portraits. Near the town is the *Contada*, or game preserve, surrounded by a wall 15 M. in circumference. The shrine of the Lusitanian god Endovellicus (p. 506) lay in this neighbourhood in antiquity.

63. From Lisbon to Faro and Villa Real viâ Beja.

246 M. Railway in 13¾-17 hrs. (fares 7730, 6050, 4320 rs.). As the railway-restaurants are both very few and very poor, passengers should take provisions (comp. p. 515). — Most travellers will scarcely find it worth while to visit South Portugal. The towns contain nothing of much interest, while the places on the coast resemble large fishing villages. The only fine scenery is on the S. coast and perhaps in the valley of the Guadiana (p. 529). With few exceptions the hotels are very poor and travellers will find it advisable to provide themselves with insect-powder. The return to Lisbon may be made by steamer (comp. p. 520).

From Lisbon (Barreiro) to (56½ M.) *Casa Branca*, see R. 62. The line crosses the *Alcâçovas*. 64 M. *Alcâçovas;* the small and ancient town lies 3 M. to the S.W.

95½ M. **Beja** (925 ft.; *Hot. Vista Alegre*, fair, pens. 800 rs.), the Roman *Pax Julia*, is the see of a bishop and is situated on a hill. Pop. 8400. The remains of walls on the N. side and a gateway on the S. side are believed to be of Roman origin. The *Castle*, with a magnificent Gothic tower partly of white marble, was built by King Diniz in 1300 (fine view from the top). The *Cathedral* has been thoroughly modernized, but the church of *Nossa Senhora da Conceição*, which dates from the end of the 15th cent. and contains the tomb of the Infante Don Fernando, father of Emmanuel the Fortunate, is more interesting. The churches of *Misericordia* and *São Thiago* are Renaissance structures of the latter half of the 16th century.

From Beja to Moura, 32½ M., railway in 2¼ hrs. (fares 1120, 870, 630 rs.). — 12½ M. *Quintos*. We skirt the *Guadiana* and finally cross it. 18 M. *Serpa*, a town of 6000 inhab., has preserved its ancient name. — **Moura** (*Gr. Hot. da Empreza das Aguas*, 5 min. from the station, good, pens. 1000-2000 rs.) is a small industrial town and watering-place, ½ M. from the junction of the Ardilla and the Guadiana. Of the Moorish castle, which was fortified in 1298 by King Diniz, only one tower and some walls are left. At the foot of the tower is the source of the *Agua Castello*, the most important of the alkaline springs. Close by are the bathing-establishment and a small park ('Largo').

106 M. *Outeiro;* 110½ M. *Figueirinha;* 119 M. *Carregueiro;* 125 M. *Cazevel*. — To the S.E. of (128½ M.) *Ourique* lies the *Campo d'Ourique*, where Affonso Henriques defeated the Moors in 1139. — 136½ M. *Garvaio*. Farther on the railway crosses the *Serra Calderão* by means of a long tunnel and then descends towards the coast-district. — 151 M. *Odemira*, on the river *Mira*, which the train crosses.

158½ M. *Savoia Monchique*, a town of 5000 inhab., picturesquely situated at the N. foot of the *Serra de Monchique* (2955 ft.). The *Baths of Monchique* (1475 ft.), about 12½ M. to the S. of the station, in the heart of the mountains, have long been famous for curing cutaneous diseases.

The line now ascends through a picturesque country, crossing several viaducts, to the *Portella dos Termos*, between the Serra de Monchique on the right and the Serra da Mezquita on the left, and again descends to (171½ M.) *San Marcos de Serra*. It then

crosses the *Odelouca* and, beyond a long tunnel, the *Silves*. Beyond (180 M.) *São Bartholomeu de Messines* we descend in windings to the coast-plain.

187½ M. *Tunes* is the junction for the branch-line to Portimão.

From Tunes to Portimão, 17 M. in 1¼ hr. (fares 510, 390, 180 rs.). — 11 M. **Silves**, the ancient capital of *Algarve*, with interesting fortifications of the Moorish period and a Gothic *Cathedral*, lies on the *Rio de Silves* or *d'Arade*. In the neighbourhood are extensive woods of cork-trees. — 17 M. **Portimão** (Brit. vice-consul), on the broad estuary of the Rio de Silves. A long dam connects *Ferragudo*, on the left bank, with *Villa Nova de Portimão* (Hot. Sansão, very fair, pens. 1000 rs.) on the right bank; an omn. plies from the station to both places. The mouth of the river is defended by two picturesque castles of the 15th century. — We may follow the pretty road along the shore (Praia da Rocha) for 3 hrs. and finally cross the *Rio d'Alvos* by boat to **Lagos** (*Hot. do Rato*, fair), the *Lacobriga* of the Romans and once an important seaport. The 17th cent. fortifications have lain in ruins since the earthquake of 1755. Lagos may be reached also by diligence (2 hrs.; 300 rs.), leaving Portimão station in the morning.

The S.W. extremity of Portugal, the *Cabo de São Vicente*, rises 22½ M. beyond Lagos (carr. ca. 1500 rs.). On this cape, the *Promontorium Sacrum* of the ancients, Prince Henry the Navigator (p. 473) founded the town of *Sagres* in 1421, with shipbuilding-yards and a maritime school, to serve as headquarters for his voyages of exploration. The cape is now marked by a lighthouse. Several naval engagements have been won by the British off Cape St. Vincent, the most famous of which was that of Feb., 1797, when Admiral Jervis (afterwards Earl St. Vincent) with 22 ships totally defeated the Spanish fleet of 27 ships.

The train crosses the *Algoz*. 190½ M. *Albufeira*. — 201 M. *Loulé*, a prosperous industrial town with 18,900 inhab. and some Moorish ruins.

211 M. **Faro** (*Hot. Central*, *Hot. Madaleina*, both 6-7 min. from the station, fair; Brit. vice-consul, Amer. consular agent, and Lloyd's agent), the capital of the province of *Algarve* (the Moorish Al-Gharb, 'the west') and the see of a bishop, is situated on the *Rio Fermoso*. Pop. 10,000. It was taken from the Moors by Affonso III. in 1260 and was destroyed by the English in 1596. The chief exports are fruit, wine, cork, sumach, baskets, and anchovies. The large harbour is tidal. The *Castle*, the oldest part of which is of Moorish origin, now serves industrial purposes. The *Cathedral* is a Renaissance edifice, with a timber roof. Of the old nunnery of *São Bento* nothing now remains but the cloisters in the 'Emmanuel' style. — At the extremity of the sandy islets in front of the harbour is the lighthouse of *Cabo de Santa Maria*.

The railway is carried across the harbour by an embankment and skirts the castle walls.

217 M. **Olhão**, a regularly-built little town of modern origin, owes its prosperity to the productive fisheries, carried on in open boats which sometimes venture 60 M. out to sea.

Beyond Olhão the line skirts the sea-shore. 223½ M. *Fuceta*; 227 M. *Luz*. — 231 M. **Tavira** (Brit. vice-consul) possesses the Renaissance church of *Misericordia* and the ruins of the nunnery of *São Bernardo*, founded by Emmanuel the Fortunate. — 234 M. *Conceicão*; 238½ M. *Cacella*; 242 M. *Castro Marim*.

246 M. **Villa Real de São Antonio** (*Hot. Netto*, fair; *Hot. Mondego;* Brit. vice-consul, *F. J. T. Tavares*), an important harbour on the right bank of the Guadiana, which here forms the boundary between Spain and Portugal. Copper and tin from the neighbouring mines are the chief exports.

An extensive view is afforded by the old *Castro Marim* (p. 532; reached in ½ hr. by boat). Opposite, on the Spanish bank of the river, lies *Ayamonte*, picturesquely situated at the foot of a hill crowned with ruins. The differences between the two nationalities may be noticed here in the architecture of the houses and in other points. — Steamboats ply up the Guadiana, the banks of which are picturesque, viâ *Alcoutim* and *Pomarão* to *Mertola*, the *Myrtilis* of the Romans. About 9½ M. from Mertola are the copper-mines of *São Domingos*.

From Villa Real to Lisbon by Sea, steamboat of the *Empreza Portugueza de Navegação* twice monthly in 3-4 days (fare 4500 rs.; meals, not particularly good, 1200 rs. per day). In good weather this coasting-trip, touching at Tavira, Olhão, Faro, Portimão, Lagos, and Sines (the birthplace of Vasco da Gama), is very attractive. The sail up the Tagus between Cascaes and Lisbon is famed for its beauty.

64. From Lisbon to Alfarellos *(Coimbra)* viâ Mafra, Vallado, and Leiria.

140½ M. Railway in 6½-10½ hrs. (fares 4520, 3510, 2510 rs.); to *Mafra* (not very interesting) in 1½ hr. (fares 770, 600, 430 rs.); to *Caldas da Rainha* in 3 hrs. (fares 2210, 1720, 1230 rs.); to *Vallado* in 4 hrs. (fares 2720, 2620, 1510 rs.); to *Leiria* in 4¾ hrs. (fares 3320, 2580, 1840 rs.). Trains start from the *Central Station* (booking-office downstairs). — Visitors from Alcobaça and Batalha (R. 65) will find it convenient to spend the night at *Caldas da Rainha* and take the early train on to Vallado next morning. The only tolerable railway-restaurant is at Caldas da Rainha.

From Lisbon to (13 M.) *Cacem*, see p. 509. — Our line here turns to the N. To the left we have picturesque glimpses of the Castello da Pena (p. 512). — 18 M. *Sabugo.* — We traverse a monotonous plateau and ascend along the *Farello.*

23 M. *Mafra*, the station for the little town of that name, which lies 5½ M. to the N.W. (diligence in 1 hr., 200 rs.).

Mafra (770 ft.; *Hot. Moreira, Hot. Duarte*, both poor) is celebrated for its Convent, which is due to the monastic proclivities of John V. This monarch had vowed, in the case of the birth of an heir to the throne, to erect a magnificent new structure 'on the site of the poorest convent in Portugal'. His son (afterwards Joseph I.) was born in 1715, and two years later the grateful father laid the foundation-stone of the new monastery†. Until the completion of the work in 1730 a daily average of 14,700 labourers were employed, and the number is said to have risen at times to 45,000. The architects were *Johann Friedrich Ludwig* of Ratisbon, reported to have originally been a goldsmith, and his son *Johann Peter.* The cost, said to have amounted to 54 million cruzados (over 4,000,000 *l.*), went far to bring about the financial ruin of the country.

† The exact date (Nov. 17th, 1717) is said to have been selected on account of the triple occurrence of the number 17.

The convent, lying to the E. of the little town, consists, like the Escorial, of a church, a monastery, and a palace. In addition there were barracks, now used as a military school for the practical training of infantry officers. The enormous four-storied building forms a rectangle 823 ft. long and 725 ft. wide, and is said to contain 9 courts, 5200 doors, and 2500 windows. Huge pavilions project from the corners of the imposing W. façade, the centre of which is occupied by the *Church*, with a dome over the crossing and two towers (ca. 225 ft. high) flanking the façade. The church is adorned both inside and outside with marble statues, mostly by the Italian *Giusti;* the interior is decorated also with costly Portuguese marble, six richly gilded organs, etc. The chimes in the towers are by *Levache* of Antwerp. To the S. is the *Residencia da Rainha*, to the N. the *Residencia do Rei*, both utterly neglected; to the E., behind the choir, lies the *Convent*, with its 300 cells. As the Escorial materializes the mind of Philip II., so Mafra reflects the jejune and feeble character of Portugal in the 18th century. 'Mafra is a rich monument', writes Alex. Herculano, 'but devoid of poetry and therefore of true greatness; it is the monument of a great but tottering nation, which is about to die after a final banquet à la Lucullus'.

Highroads lead from Mafra to the S.W. to (12½ M.) *Cintra* (p. 514), which is perhaps the best point from which to make this comparatively uninteresting excursion; to the N.W. to (6 M.) *Ericeira*, a fishing-village with excellent sea-bathing; and to the N. to *Torres Vedras* (see below).

The Railway ascends rapidly to the N.E., along the Farello, to (26 M.) *Malveira.* To the right we have a distant glimpse of the hilly country in the inland part of Estremadura. We then descend through a tunnel to (32½ M.) *Pero Negro* and along the *Sizandro.* Numerous vineyards.

36 M. *Dois Portos;* 39 M. *Runa.* On a hill to the right is the village of *Ordasqueira*, with several windmills. We thread three short tunnels and pass (right) the arch of an old aqueduct.

42 M. **Torres Vedras** (215 ft.; *Hot. Natividade*, near the station, very fair; *Hot. Avenida*), with 6100 inhab., situated on the left bank of the Sizandro, has an old Moorish castle (fine view) and some warm springs (113° Fahr.). The name (*Turres Veteres*, old towers) is mediæval, but many inscriptions have been found pointing to a Roman origin. The town often played a part of some importance in the earlier history of the country, and the Cortes met here in 1441.

The celebrated Lines of Torres Vedras, constructed by Wellington in 1810 to protect Lisbon against the French, extend from the sea to Alhandra (p. 480), a distance of about 25 M. There were two lines, at varying distances apart and comprizing about 150 forts and batteries.

'The lines of Torres Vedras, which the powerful French army under Masséna was unable to pass, and from which the wave of war was rolled back broken into Spain, were perhaps the most remarkable works of the kind ever constructed' *(Col. Nugent).*

On the other side of the railway, reached by carriage in 12 min., are the baths of *Thermas dos Cucos* (pens. 1400-1600 rs.), efficacious in cases of gout and rheumatism.

The train now leaves the valley of the Sizandro and ascends to the N., through woods of fir and pine, to (47 M.) *Ramalhal*, about 6 M. to the W. of which lies *Vimeiro*, where Wellington defeated the French on Aug. 21st, 1808. To the right is the *Montejunto* (2185 ft.). — Beyond (51½ M.) *Outeiro* we again enter a well-tilled hilly region, with vineyards, olive groves, pines, etc. — 57 M. *Bombarral.* The *Ribeira Real* is crossed. 61½ M. *São Mamede* is also the station for *Roliça*, the scene of the first battle in the Peninsular War (Aug. 17th, 1808), when Wellington defeated Laborde.

64½ M. **Obidos,** an old town with 3300 inhab., situated on a height to the right, above the *Rio da Vargem*, was taken from the Moors in 1148. Its old embattled walls and towers and aqueduct are dominated by the castle of King Diniz (p. 523), with its many towers. The church of *Nosse Senhor da Pedra*, ½ M. to the N., is a circular building with three square additions; it was consecrated in 1747, but was left unfinished.

From Obidos roads lead to the N.W. to the *Lago d'Obidos*, a deeply-cut ria, and to the W. to Peniche ('peninsula'), a small fortified seaport situated on a rocky peninsula, connected with the mainland by a sandy spit. — Adjacent is the rocky headland of *Carvoeiro* or *Peniche*, surmounted by a lighthouse 115 ft. high and affording a good view of the *Islas Berlengas*, rising from the sea like teeth. The principal island is divided into two parts by a cleft in the rocks. On its highest point is a lighthouse *(farilhão)* visible 28 M. out at sea.

The train crosses the Rio da Vargem. To the right is the church of Nosse Senhor da Pedra (see above). We traverse pine-woods.

67½ M. **Caldas da Rainha** (*Hot. Lisbonense*, very fair, pens. from 1500 rs.; *Hot. Allianca*, pens. 1000-1500 rs.; *Hot. Caldense*, *Madrid*, *da Copa*, and others; *Rail. Restaurant*, déj. 500 rs.), a town of 2700 inhab., is a fashionable watering-place with celebrated sulphur springs (93° Fahr.), founded by Queen Leonora (p. 498) in 1485. The *Hospital*, restored by John V. in 1747, accommodates 400 poor inmates. Its bell-tower, standing near the church, is in the Emmanuel style (p. 504). The *Passeio da Copa*, to the S. of the town, is a shady avenue of planes and elms. The *Fabrica de Faianças* is the chief majolica factory in Portugal (Louça ware, p. 483).

From Caldas da Rainha to *Alemquer* and *Carregado*, see p. 479.

72½ M. *Bouro*, with extensive pine-woods. Along the sea runs a chain of lofty dunes. To the left is a narrow bay *(Concha)*, forming the only harbour on this part of the coast. 75 M. *São Martinho do Porto*, picturesquely situated on the aloe-grown slopes of a sand-hill, on the N.E. margin of the bay. In spring the railway embankment is covered with the blossoms of several varieties of stone-crop (sedum). — 80½ M. *Cella.*

84 M. **Vallado,** on the *Alcoa*, is the starting-point for the excursion to *Alcobaça* (omn.) and *Batalha* (R. 65).

A diligence (200 rs.) runs to the W., down the valley of the Alcoa, to (3½ M.) **Nossa Senhora de Nazareth** (*Gr. Hot. Club*), a small sea-bathing place and pilgrimage-resort. The *Ermida*, containing a miracle-working image of the Virgin, was erected in 1182 by *Fuas Roupinho*, whom Our Lady had saved from a fatal fall while stag-hunting.

92½ M. *Martinganca.* — 96½ M. *Marinha Grande*, a glass-foundry amid the pine-woods of the *Pinhal Real.*

102½ M. **Leiria.** — The **Railway Station** lies on the river, about 2 M. below the town; diligence 80 rs., carr. for 1-4 pers. 1000 rs.

Hotel. Gr. Hot. do Liz, at the Fonte Grande, pens. 1100-1500 rs., very fair; Hot. Commercio, Rua do Barão Viamonte; Hot. Central, pens. 800-1200 rs. — **Carriage** for 1-4 pers.: to Batalha 2000, to Alcobaça 4000, to Pombal 3000, to Vallado 5000, to Thomar 5500 rs.

Leiria, a district-capital with 3600 inhab., is finely situated on the left bank of the small river *Liz*, which here receives the waters of the Lena (p. 526). The town is dominated by a steep hill with the ruined castle of King Diniz and by other picturesque heights with churches and convents.

This once important town, the *Collippo* of the Romans, wrested from the Moors by Affonso Henriques in 1135, was the residence of *King Diniz* or *Denis* (1279-1325; p. 472), 'que fiz tanto quiz' ('who did what he willed'). One of his acts was to plant the *Pinhal Real* with sea-pines from the Landes of S. France in order to protect the country from the flying sea-sand. Leiria afterwards lost its importance to Coimbra, but it was made the see of a bishop in 1545. The first printing-press in Portugal was set up here in 1466. The banishment of the Jews injured it deeply. Leiria was the birthplace of the poet *Francisco Rodrigues Lobo* (b. ca. 1550), whose chief work, *O Condestable do Portugal*, celebrates the hero of the battle of Aljubarrota (p. 526).

From the Praça de Rodrigues Lobo, in the centre of the town, we follow the Rua de Santa Isabel towards the N. and then take the first side-street to the right. This brings us to the Sé *(Santa Maria)*, an unpretending Renaissance edifice of 1571, modernized in the 18th century. — We then ascend through the Calçada do Paço and cross the Largo da Boa Vista to the Agencia do Banco do Portugal. The passage to the right of the bell-tower leads hence to the (10 min.) **Castello de Leiria.* The S. portal and the choir of the early-Gothic church are well preserved; and the other ruins are also interesting. The castle affords a splendid view of the town and mountains to the E. and of the Pinhal Real to the W.

From the S.E. side of the Praça de Rodrigues Lobo a few steps bring us to the *Campo de Dom Luiz Primeiro*, with its theatre and charming pleasure-grounds. The *Fonte Grande*, to the E. of this praça, is much frequented by women bearing water-jars of antique form. An attractive promenade descends along the Liz to the (10 min.) *Rocio*, with the warm *Fonte Quente.*

From the *Olhos de São Pedro*, at the foot of the *Monte de São Miguel*, a warm and a cold spring issue side by side. — A 'Route de Calvaire' leads to the pilgrimage-church of *Santo Agustin*, dating from 1606 (view).

Good Roads (carr., see above) lead from Leiria to the N.E. to *Pombal* (p. 534); to the S.E. to *Ourem* (with an old castle), *Chão de Maçãs* (p. 534), and *Thomar* (p. 532); and to the S.W. to *Batalha* and *Alcobaça* (*Vallado*; R. 65).

The Railway crosses the Liz and descends to the N.W. along its right bank, partly through pine-woods, to (110 M.) *Monte Real.* —

Farther N. we cross the sandy coast-plain, with its many pines. — 113 M. *Monte Redondo;* 117½ M. *Guia;* 121½ M. *Louriçal.* Here and there we see isolated vineyards and gardens. 126½ M. *Telhada.*

We approach the marshy plain of the *Mondego* and cross an embankment to —

130 M. **Amieira,** a small place with mineral baths, pleasantly situated on the slope to the right, amid groves of pine and olive. It is the junction of a branch-railway to (7 M.) *Figueira da Foz* (Gr. Hot. Lishonense; Hot. Universal; Hot. Continental; British vice-consul & Lloyd's agent), a seaport and frequented bathing-place at the mouth of the Mondego. In the town-hall is a small museum of antiquities discovered in the neighbourhood. Railway to Pampilhosa, see p. 535.

From Amieira our line ascends to the N.E., viâ (134 M.) *Verride,* on the left bank of the Mondego, to (140½ M.) *Alfarellos* (p. 535) and (153½ M.) *Coimbra* (p. 536).

65. From Vallado to Leiria viâ Alcobaça and Batalha.

19½ M. Road. A *Diligence* (fare 100 rs.) runs from Vallado to (3 M.) Alcobaça in connection with the trains. *Carriage* from Alcobaça to (8 M.) Batalha 2000 rs., to (6 M.) Leiria station (allowing several hours at Batalha) 4000 rs. (bargaining necessary; from Leiria see p. 523). — Comp. p. 520.

The road from Alcobaça to Leiria, forming part of the old highway between Lisbon and Coimbra, is rich in historical reminiscences. The convents of Alcobaça and Batalha rank with those of Belem and Thomar as the most important architectural monuments of Portugal's age of glory, and should not be overlooked by any lover of art. To visit both in one day is very fatiguing and travellers are recommended to spend the night at Alcobaça, in spite of the poor inn.

Vallado, see p. 522. — The shady road ascends to the E. through the valley of the *Alcoa,* passing a *Fabrica de Faianças e Tejidos.*

3 M. **Alcobaça** (*Hot. Alcobacense,* to the S. of the convent, pens. 1400 rs., tolerable, insect-powder advisable) is charmingly situated between the *Alcoa* and *Baça* and is commanded on the W. by a range of hills, bearing the remains of a Moorish castle.

The celebrated ***Cistercian Abbey of Alcobaça** *(Mosteiro de Santa Maria),* formerly one of the richest in Portugal and one of the largest in the world, was founded by Affonso Henriques after the capture of Santarém (p. 478) and built in 1148-1222. The abbot was numbered among the highest dignitaries of the land. Mass was celebrated, it is said, day and night without intermission by 900 monks. Abbot João Dornellas sent no fewer than eleven troops of his vassals to the battle of Aljubarrota (p. 526). The French sacked the convent in 1810, and in 1834 it was secularized.

The buildings, forming a square with 725 ft. of front, comprized five cloisters, seven dormitories, a hospedaria, and an important library. The N. part of the building, erected under the Cardinal-Abbot Affonso, son of Emmanuel the Fortunate, is now used as cavalry-barracks. Through the gigantic kitchen (34 yds. long, 34 yds.

wide, 46 ft. high) flows a rivulet from the Alcoa; its high conical chimney, supported by eight iron columns, resembles those of Cintra (p. 511).

The imposing *Church, an early-Gothic edifice 348 ft. long, 52 ft. wide, and 69 ft. high, resembles the Cistercian buildings of France. The baroque façade dates from the time of Card. Henry, the 26th and last of the abbots appointed for life (17th cent.); the Gothic portal is earlier.

The Interior (open all day; to call the sacristan ring the bell in the side-aisle to the right of the main portal twice; fee 150-200 rs.), with its unusually narrow aisles, makes a severe, almost gloomy impression. The 24 unadorned piers stand so close to one another as to appear like a wall to one entering the church. The transept has a kind of aisle on the side next the nave. The choir is surrounded by an ambulatory with radiating chapels. The large carved organ of 1820 is a copy of the old one, which was burned by the French.

The place of the fourth chapel of the ambulatory (S. side) is taken by a passage with beautiful reticulated vaulting and rich door frames in the 'Emmanuel' style (p. 504). The door to the left in this passage leads to the *Sacristy*, restored by *João de Castilho* (p. 503) in the reign of Emmanuel (ca. 1519) and modernized in the 17-18th centuries. Adjacent is a small dome-covered room, containing numerous half-figures of saints fitted up as reliquaries. The door on the right side of the passage opens on a modern chapel. The passage itself debouches on a small graveyard, formerly the cloister-garth, and on the isolated *Capella de Nossa Senhora do Desterro* ('desert'), of the 18th cent., with a richly gilt retabulo.

The second chapel to the left in the S. transept contains a rich but much dilapidated terracotta group of the 17th cent., representing the death of St. Bernard. Above is a relief of the Virgin, with angels playing on musical instruments. To the left and right are the tombs of *Affonso II.* (1211-23) and *Affonso III.* (1245-79). — Opposite, to the right, is the —

**Capella dos Túmulos*, a Gothic structure, dating from the second half of the 14th cent., built of sandstone to which the flight of time has given a greenish tinge. In the middle stand the tombs of *Peter I.* (1357-67) and *Inez de Castro* (see p. 541), with recumbent effigies of the deceased, surrounded by angels. The effigies are placed feet to feet, at the command, as is alleged, of the king, who desired that the first object seen on his resurrection should be his beloved wife. The sarcophagus of the king is supported by six lions, that of Inez by six creatures resembling sphinxes. *Urraca* (d. 1220) and *Beatrice* (*Brites*, d. 1304), the wives of Affonso II. and Affonso III., also are buried here. The mutilations of the tombs are due to French soldiers.

From the N. aisle we enter the Sala dos Reis, a large Gothic room, with four piers, containing a terracotta group of the Coronation of Affonso Henriques and statues of 19 kings, from Affonso Henriques

to Joseph I. The walls are covered with azulejos, on which are represented the siege of Santarém, the king's oath, and the founding of the convent. The original charter of the convent is also kept here. The bronze brazier *(caldeirão)* was taken by the Portuguese at Aljubarrota (see below).

The fine *Cloisters *(Claustro de Dom Diniz)* to the N. of the church (entr. from the Sala dos Reis or from the N. aisle) deserve special attention. The lower stage, in the early-Gothic style, dates from the days of King Diniz (p. 472); the upper was restored in the early-Renaissance style by *João de Castilho* at the instance of King Emmanuel. The Gothic well-house on the N. side is very picturesque.

Senhor Vieira da Natividade, an apothecary in Alcobaça, has a small collection of prehistoric antiquities from the caves of Aljubarrota.

From Alcobaça to Batalha (8 M.), a drive of 2 hrs. (comp. p. 524). We skirt the N. side of the convent and cross the *Baça*. At the fork we ascend to the left through a fertile district. To the E. rise the limestone summits of the *Serra d'Albardos*. At the top of the hill we enjoy a good retrospect of Alcobaça. To the W. are the ocean and Nazareth (p. 523), adjoined by the Monte de São Bartholomeu.

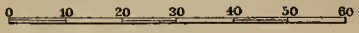
Halfway to Batalha, beyond the insignificant village of *Aljubarrota*, we traverse the *Battle Field of Aug. 14th, 1385*, where the newly elected King John I. of Portugal defeated the army of his brother-in-law John I. of Castile, husband of the daughter of the last Portuguese monarch of the legitimate Burgundian line (p. 472).

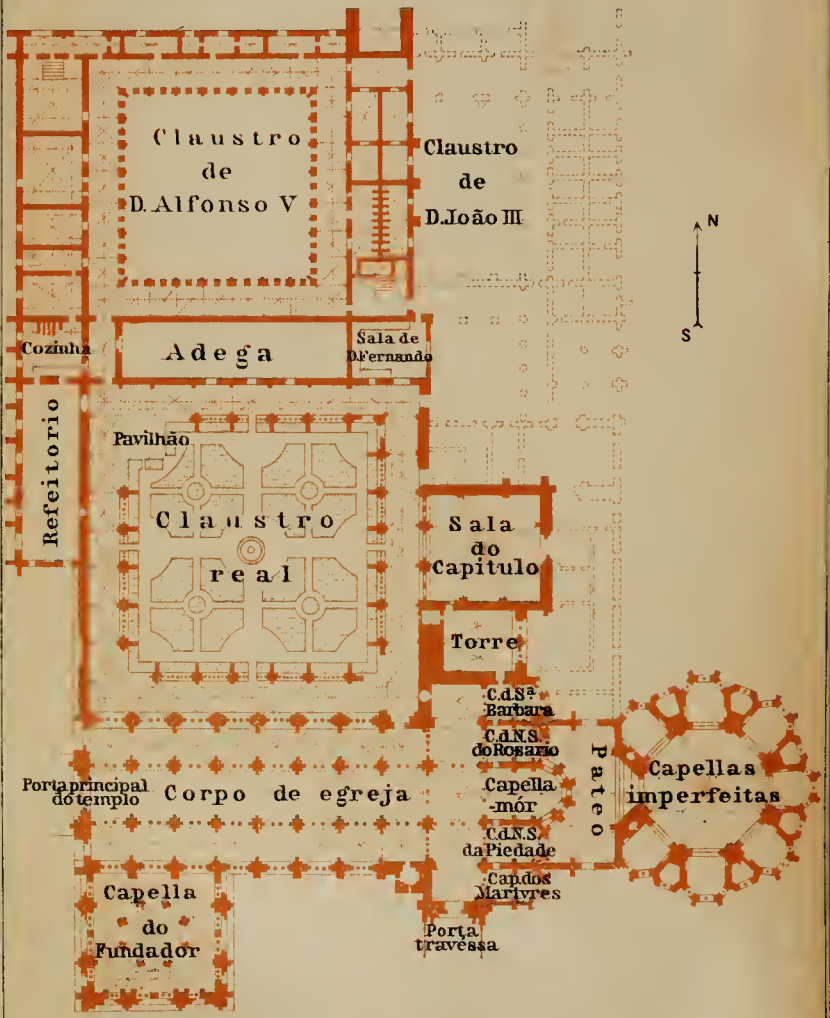
The Portuguese were led by the *Condestable Nuno Alvares Pereira* and met the enemy at the village of *Canoeira*, on the site of the present Batalha (see below). The cannons of the Spaniards threw them at first into some confusion, but they soon recovered from their dread of the new-fangled weapon. They pressed upon the Spanish centre at *Cruz da Légoa* (see below), and dealt the decisive blow at Aljubarrota. A full description of the battle is given by Camoens in the fourth canto of 'Os Lusiades'. According to a local legend, *Brites d'Almeida*, wife of the baker of Aljubarrota, distinguished herself in the pursuit by killing seven Castilian soldiers with her *pá* or 'oven-peel' (a long wooden shovel). This gave rise to the saying '*endiabrado como a padeira d'Aljubarrota*' ('as full of the devil as the baker's wife of Aljubarrota'); and the community proudly bears a *pá* in its coat-of-arms. The house of Brites, to the W. of the praça, bears an inscription in Latin verses. Portugal itself won in this battle the right to the description of being '*sempre perseguido mais nunca vencido*' ('always pursued but never subdued').

Farther on we pass *Casal da Cruz da Légoa*, on an isolated hill, and then traverse extensive pine woods. Finally we begin to descend and come suddenly into sight of the fruitful valley of —

Batalha, which is watered by the *Lena* and surrounded by hills clad with pines or olives. The huge convent buildings tower above the modest houses of the little town. We cross a stone bridge, whence a shady walk leads straight to the W. portal. The whole town lies to the S. of the convent, including the primitive '*Hotel*', which is not adapted as night-quarters; the obliging landlord asks his guests to order their meal before visiting the convent and then does his best.

Planta geral do mosteiro da Batalha





Geogr. Anst. von Wagner & Debes, Leipzig.

The ****Mosteiro de Santa Maria da Victoria,** generally known as **Batalha,** was founded by King John I. on the spot where the great battle that secured the independence of Portugal began (see p. 526). The date of its building is generally reckoned from 1388, when the king gave the Dominicans the deed of gift in the camp before Melgaço. The original plan was probably limited to the church, the royal burial-chapel, and the first cloisters *(Claustro Real).* The design and style of these parts of the structure reveal the influence of English models, and perhaps the very name of Batalha may be an echo of William the Conqueror's Battle Abbey as is easily explained by the origin of the royal family (p. 472). The building-plan and the masons also were obtained through Philippa of Lancaster (p. 529), probably from England. The original master-builders were *Affonso Domingues* (d. before 1402), a Portuguese, and *Houguet* or *Huet* (Hacket?), an Irishman. King Edward (Duarte; 1434-38), John's son, expanded this simple plan and began the building of the Capellas Imperfeitas, the name still given to the second and larger, but 'uncompleted' mausoleum behind the choir, but his successor, the warlike Affonso V. (1438-81), confined himself to the erection of the second cloisters *(Claustro de Dom Affonso Quinto).* The designer of these was probably the third master-builder *Martim Vasques* (d. before 1448) or *Fernão d'Evora* (still living in 1473).

It was not till the reign of Emmanuel the Fortunate (1495-1521) that the completion of the Capellas Imperfeitas was determined on — it is said at the instigation of Queen Leonora (p. 498). The work, however, progressed but slowly, as the king soon transferred his interest to the new convent of Belem and selected its church as his mausoleum (p. 505). *Matthew Fernandes the Elder* (from 1480; d. 1515) and *M. Fernandes the Younger* (d. 1528) are named as the master builders. To the design of the former are probably due the vestibule of the new mausoleum, with its celebrated portal, and the massive piers of the upper octagon. The window-tracery of the Claustro Real was then executed in the same ornate 'Emmanuel' style (p. 504). In the reign of John III. (1521-57) *João de Castilho* (p. 503) added the inappropriate Renaissance balustrade of the vestibule, since which nothing has been done towards the completion of the mausoleum (p. 530). In 1551, however, John III. extended the convent, which now accommodated sixty monks, by the erection of the third cloisters; these were, however, destroyed in 1811.

The earthquake of 1755 is said to have overthrown the tower of the founder's chapel. In 1810 the French under Masséna destroyed part of the building and plundered the royal sarcophagi. After the suppression of the convents (1834) Batalha was declared a national monument (1840). Since then almost all the injured portions of the building and sculptures have been gradually restored. Batalha, the great monument of Portugal's independence, has thus arisen phœnix-like from its ruins and is once more one of the grandest buildings of

Christendom. Its situation is, indeed, inferior to that of the Alhambra, the greatest Moorish monument in the Peninsula, and it lacks the sensuous charm of the Arab's fancy, but it almost surpasses the Moorish edifice in sumptuous splendour. Its material, a marble-like white limestone from the neighbouring quarries, has acquired a beautiful golden-brown tone through the lapse of ages, except a few portions, which have become rather black.

One keeper (150-200 rs.) shows the church; another (200-300 rs.) the cloisters, museum, chapter-room, Capellas Imperfeitas, and roof.

The ***Church** is one of the noblest examples of the refined and developed Gothic style. The richly articulated W. or *Main Portal* has been partly restored. It is adorned with figures of Moses and the Prophets, saints and angels (the latter in the soffits of the arch). In the pediment over the door are God the Father surrounded by the Evangelists, and the Coronation of the Virgin. In front of the portal is the tomb of the architect Matthew Fernandes the Elder (p. 527). To the S. the church is adjoined by the *Capella do Fundador* (see below), the upper, octagonal portion of which (probably constructed after the earthquake?) is supported by fine buttresses and is covered with a flat stone roof. The main tower of the church (p. 531) is not visible from this side.

The INTERIOR is 263 ft. long and 106 ft. wide. The nave is divided from each of the aisles by eight plain piers. The transepts are narrow. The pentagonal apse is adjoined on each side by two tri-apsidal chapels. Lofty coloured windows, many of them unsatisfactorily restored, admit an unusual amount of light. The choir-windows still retain the old stained glass by *Guilherme de Belles*, *Mestre João*, and *Antonio Taca*, with representations of the Annunciation (l.), Visitation (l.), Adoration of the Magi (r.), and the Flight into Egypt (r.). The choir-chapels contain some interesting tombs. In the central chapel, *Capella Mór*, is that of *King Edward* (p. 527) and his wife *Leonora* of Aragón, still showing many traces of French vandalism. The *Duke of Aveiro*, father of the conspirator executed at Belem (p. 503; arms and inscription erased), is buried in the *Capella de Santa Barbara*, the outermost chapel on the left, while the outermost chapel on the right, the *Cap. dos Mártyres*, contains the tomb, in black marble and mosaic, of *Diogo Lopes de Sousa*, Count of Miranda and Grand Master of the Order of Christ; the mosaic ornamentation of this chapel should be noticed.

A sumptuous doorway leads from the S. aisle into the ****Founder's Chapel** *(Capella do Fundador)*, a chamber 65 ft. square, with a light and elegant octagon in its centre, borne by eight pillars. The slender pillars, the ornate arches, the window-tracery, and the bosses in the vaulting of the octagon are all alike executed with a jewel-like perfection of finish.

Under the octagon, borne by eight lions, rests the lofty sarcopha-

gus of *John I.* ('de boa memoria'; d. 1434) and his wife *Philippa of Lancaster* (d. 1416), daughter of John of Gaunt. The right hands of the king and queen are clasped. The large canopy over their heads, bearing the arms of Portugal and England, is a restoration. The dress and armour still retain traces of colour and gilding. Round the upper margin runs a briar-wreath, bearing the mottoes '*yl me plet*' (il me plaît) and '*por bem*' (p. 511). The sockets at the corners are for torches.

In four niches in the S. wall of the chapel are the (almost wholly restored) tombs of the four younger children of the royal pair in the middle. The one most to the left is that of the *Infante Ferdinand*, the 'Príncipe Constante' of Calderon's immortal drama, who 'held the public welfare higher than his own' (Lusiads IV); it bears the motto '*le bien me plet*'.

On the luckless campaign against Tangier in 1436 the Portuguese were allowed by the Moors to retire unscathed, on condition that they should surrender the important fortress of Ceuta, captured by them in 1415. Prince Ferdinand was left behind as hostage. When King Edward refused to ratify the treaty, the prince was taken to the interior of Morocco and cast into prison, where he remained till his death on June 5th, 1443. No temptation of the Moors overcame his steadfastness. His dead body was restored to his countrymen after the captnre of Tangier by Affonso V. (1471), and on June 17th, 1472, it was interred at Batalha. The *Infante Santo* is still a national Portnguese hero.

The double monument of the *Infante John* (d. 1442), Grand Master of the Order of Santiago, and his wife *Isabella* bears reliefs of the Bearing of the Cross, the Crucifixion, and the Descent from the Cross (this last ancient); the motto is '*jai bien reson*'. Next comes the tomb of the *Infante Henry* (d. 1460), whom history has honoured with the title of the 'Navigator' on account of his zealous encouragement of the ocean-expeditions of the Portuguese, though he himself never took part in a voyage of discovery (comp. p. 532); his motto is '*talant de bien fere*'. The fourth tomb is that of *Peter*, Duke of Coimbra, who fell in 1449 at the battle of Alfarrobeira (p. 480), with the inscription '*désir*' (Port. *saudade*, an untranslatable word expressive of intense regret and longing; comp. Ger. *Sehnsucht*).

By the W. wall of the chapel are the tombs of *Affonso V.* (1438-81) and his wife *Isabella*, *John II.* (1481-95; transferred hither in 1901 from the chapel of Nossa Senhora do Pranto), and the *Infante Affonso*, son of John II.

The first or ***Royal Cloisters** (*Claustro Real;* entr. from the church or on the E. side) are very picturesque. To the S. and S.E. the church and tower rise above the arcades enclosing the garden-like court, and to the E. is the chapter-house; in the N.W. angle is a well-house. The Gothic style of Portugal is here seen in all its phases, from the simplest forms to the most extravagantly fantastic. Each walk of the cloisters is 182 ft. long and opens on the court in seven arches, each subdivided by 3-5 slender columns. The upper part of

the arches is filled with tracery of well-nigh Oriental intricacy. Two patterns only occur in this tracery; one is an elaborate net-work of briar-branches, enclosing in some cases the armillary spheres that formed the 'devise parlante' of King Emmanuel; the other is a singular combination of the double cross of the Order of Christ with the stems and blossoms of the lotus, evidently symbolizing the enterprizes of the Portuguese in the distant Orient. The * *Well House (Pavilhão)* resembles a chapel, connected with the N. and W. walks of the cloister by a larger and a smaller arch and presenting two lofty arched windows on the sides facing the garth. The tracery with the lotus is repeated in the lower part of the arches. The five water-basins in the middle are of fantastic form. The views from the arcades and the well-house are singularly fascinating, especially by bright sunshine. The tracery of the galleries is mostly modern.

The **Refectory** *(Refeitorio)* lies to the W. of that part of the cloisters containing the well-house. It is now used as a *Museum* for architectural and sculptured fragments, objects from the tombs (incl. beads of a rosary found in Prince Ferdinand's tomb), coins, etc. Adjoining is the kitchen *(Cozinha)*.

To the N. of the cloisters is an *Adega*, or cellar.

The ***Chapter House** *(Sala do Capitulo)*, to the E. of the cloisters, is entered by a large doorway, flanked by two arched windows. Door and windows are alike deeply recessed and subdivided by slender columns. The interior is 62 ft. square and is covered by a bold vaulted roof unsupported by pillars. The large E. window contains three main lights, above which is an expanse of the richest tracery. The stained glass, with representations of the Passion, is modern. On a corbel in the S.E. corner is an alleged portrait-bust of *Affonso Domingues* (p. 527).

The 'Manuelino' portal in the N.E. angle formerly led to the *Cloisters of John III.*, which were destroyed by fire in 1811 and then cleared away.

From the N.W. angle of the Royal Cloisters we enter the **Cloisters of Affonso V.** *(Claustro de Dom Affonso Quinto)*, erected in the middle of the 15th cent. in the simple Gothic style of the period. Each walk is 146 ft. in length.

The ***Capellas Imperfeitas** (entr. on the E. side of the convent) adjoin the E. end of the church but have no organic connection with it. According to the original design, which would probably have exhibited the 'Manuelino' style in its most brilliant development, the central octagon, with a diameter of about 65 ft., was surrounded by seven large chapels, each 28 ft. deep and having a triapsidal termination and three tall windows. The intervening spaces were occupied by six lower pentagonal chapels. The star-vaulting of the upper octagon was probably meant to be surmounted by a flat roof of stone. The lofty dome planned by the architect of the Emmanuel period but never executed necessitated the construction

of massive buttresses in the interior of the mausoleum and the partial walling-up of the six smaller chapels. The central part of the building was from the first reserved for King Edward, while the three large chapels to the E., facing the entrance, were meant to contain the tombs of Affonso V., John II., and Emmanuel himself. The original idea was in all probability to connect the W. side of the mausoleum with the church by a narrow corridor, but the 'Manuelino' architect devised a large vestibule, with a **Portal*, 50 ft. high and 25 ft. wide, surmounted by a clerestory.

The new buttresses, which were carried only six or eight feet above the groundfloor, are constructed, after Indian models, in the form of bundles of reeds and adorned with foliage and other ornamentation. In the interior, between the buttresses and the arches of the chapels, are two rich friezes; and between these friezes are eight shields with armorial bearings. The most exquisite work is that of the doorway, where the stone seems to lose itself in a lace-like web of the most extravagant exuberance of fancy.

The elegant *Renaissance Balustrade* of João de Castilho, on the W. side of the vestibule, the latest addition to the mausoleum, seems somewhat out of keeping with the rest of the structure.

Visitors should not omit to visit the *Roof* and *Tower* (160 steps) of the church, either from the Capellas Imperfeitas or (easier) from the Cloisters of Affonso V., in order to enjoy the excellent bird's eye *View of the buildings of the convent and the panorama of the surrounding country.

An excellent view of the church is enjoyed from the highroad to Alcobaça, a little way outside the small town.

To the S.E. of the village of Batalha is the ruinous church of *Santa Cruz*, built by João de Castilho in 1512-32, with a fine Renaissance portal and a tasteful retablo. — Fine views are afforded by the hills to the E. and the pine-wood to the W.

The Road from Batalha to Leiria (6 M.; carr. in 1¼ hr.) first traverses a pine-forest and then leads between corn-fields and vineyards. The Pinhal Real (p. 523) is seen in the distance, to the left. Beyond *Azoia*, with its fine oaks, the road descends into the valley of the Liz, soon affording a view of the castle of *Leiria* (p. 523).

66. From Lisbon to Oporto viâ Entroncamento, Alfarellos, Coimbra, and Pampilhosa.

213 M. Railway, express train every evening (1st & 2nd class only) in 6½ hrs., ordinary train (starting from the Caes dos Soldados, p. 481) in ca. 13 hrs. (fares 6930, 5390, 3860 rs.). Besides these there is the 'train de luxe', mentioned at pp. 8, 158, and 542, to *Pampilhosa*, with a connection (carriages changed) to Oporto. — There are good railway-restaurants at *Entroncamento* and *Pampilhosa*, and a refreshment-counter at *Coimbra-Bifurcação*. — Beyond Entroncamento the best views are to the left.

From Lisbon to (70 M.) *Entroncamento*, see pp. 480-478. — The train now quits the valley of the Tagus, passes the villages of *Atalaia* and *Carrasede*, and intersects the E. spurs of the *Serra do Aire*.

79½ M. *Payalvo* is the station (diligence 210 rs.) for —

Thomar (400 ft.; *Hotel União Commercial*, very fair, déj. 400, D. 600 rs.), one of the most interesting towns in Portugal, which lies on the *Nabão*, about 5 M. to the E. Its chief lions are the mediæval churches and the castle of the Order of Christ, the latter rising to the W. of the town, above the pleasant olive-clad plain.

The *Castello de Cêras*, lying on the left bank of the Nahão, on the site pointed out by local tradition as that of the ancient *Nabantia*, was entrusted to the *Knights Templar* in 1159, during the wars with the Moors. Their Grand Master, *Gualdim Paes*, erected here the church of *Santa Maria do Olival*, and in 1160 began the construction of a more advantageously situated castle on the hills on the right bank of the river. Under the shelter of this castle sprang up the town of *Thomar*. An old inscription informs us how the Templars here successfully resisted a six days' attack made by the Almohades (p. 369) under *Abu Ya'kub Yûsuf* in 1190.

On the suppression of the Temple Order in 1314, King Diniz established the Order of Christ *(Ordem de Cavallaria de Nosse Senhor Jesus Christo)* 'for the defence of the faith, the discomfiture of the Moors, and the extension of the Portuguese monarchy'. The castle of *Castro Marim* (p. 520), at the mouth of the Guadiana, was at first assigned to the new Order, but it was transferred to Thomar in 1334 (or 1356 ?). The golden age of the Order began under *Dom Henrique*, Duke of Vizeu, the famous *Henry the Navigator*, who was Grand-Master from 1418 to 1460. This prince, the pioneer of the colonial policy of Europe, used the great wealth of the Order mainly in the equipment of squadrons for discovery and conquest on the W. coast of Africa, which started from the town of *Sagres* (see p. 519). In 1454 the Order received from Affonso V. the spiritual jurisdiction over all the conquered lands; under Emmanuel, who succeeded as Duke of Vizeu to the Grand-Mastership in 1484, its immense possessions in Africa and India made it the wealthiest order in Christendom. To this activity of the Order, so full of advantage for Portugal, an end was put by the pietistic John III., who converted the Order from one of chivalry to one of monkhood (1523) and made the Grand-Mastership of the three Portuguese orders (Thomar, Crato, and Aviz) hereditary in the Crown (1551). In the Spanish period the Order of Christ sank so low as to be merely the servile tool of the foreign monarchs.

In the pretty Praça de Dom Manuel stands the church of São João Baptista, built about 1490, with a tasteful portal in the 'Manuelino' style (p. 504) and a *Tower* ending in an octagonal spire with the armillary sphere of King Emmanuel (p. 530). The interior contains an ancient font, a late-Gothic octagonal pulpit, and, in the Capella Mór, eight good but much-damaged pictures by *Velasco Fernandez* (p. 500) and a pupil of Quinten Matsys *(Simon ?)*. — We proceed towards the N. to the Largo Hintze Ribeiro and the Jardim da Varzea Pequena. Here is the octagonal chapel of *São Gregorio*, whence a flight of 255 steps ascends to the ermida of *Nossa Senhora da Piedade*, a pilgrimage-church dating from 1613 (good views). About halfway up, to the right, is the ruined chapel of *Nosse Senhor Jesus do Monte*.

From São João Baptista we may cross the Nabão by the old *Bridge* and proceed past the Capella Santa Iria and through an

archway on the right, finally descending viâ the cemetery to SANTA MARIA DOS OLIVAES, the old church of the Templars. Down to the time of John III. this was the seat of the Great Chapter of the Order of Christ and the burial-place of the most prominent knights, while it was the 'Mother' of all the churches of the Order in the Portuguese colonies. It was entirely rebuilt in the Gothic style about 1450, with the exception of the W. façade and the detached tower. The most interesting objects in the interior are the graceful pulpit and the monument (in the Capella Mór) of Bishop Diogo Pinheiro (d. 1525), both in the Renaissance style. There are also numerous tombstones of the 15-17th cent. and, in the second side-chapel on the right, a modern memorial stone to Gualdim Paes (p. 532).

From the Largo Hintze Ribeiro we ascend the castle-hill, passing on the way the church of *Nossa Senhora da Conceição*, an elegant Renaissance structure of 1579 (1541?). At the top, on the E. margin of the hill, two gates lead into a courtyard, to the right in which (fee) stands the *Palace of Henry the Navigator*, restored and enlarged in the 16th cent. by Queen Catharine, widow of John III. Passing through the palace we reach the old *Castle of the Templars* (Castello dos Templarios), the balcony and tower of which command an extensive view over the fertile plain of the Nabão. Beyond this is the —

*CONVENTO DE CHRISTO, the convent-palace of the Knights of Christ, affording an admirable survey of the course of Portuguese architecture from the 12th to the 17th century. To the Templar period belong one of the smaller cloisters and the old church (ca. 1162), occupying the highest point of the hill and said to be an imitation of the Church of the Holy Sepulchre at Jerusalem. Two other cloisters and a chapter-house were erected by Henry the Navigator. Emmanuel added the new church of the Order of Christ with a chapter room below its high-choir, the small Claustro de Santa Barbara, and the uncompleted new chapter-house. Extensive new buildings were necessitated by John III.'s transformation of the Order. Four new cloisters, extensive dormitories, and other structures were added, which were not completed till the time of the Spanish monarchs. The fine aqueduct, 3 M. long, was constructed by Philip II. and Philip III. in 1595-1613. In 1810 the French burned the handsome stalls of the new church. The Conde de Thomar saved the buildings from utter ruin by buying a part of them in 1843 after the suppression of the Order (1834).

A handsome double flight of steps ascends to a large PLATFORM or TERRACE, on which, to the left, is the *New Chapter House*, a two-storied edifice by João de Castilho (p. 503), of which the outer walls only are completed. On the second story is a triangular apse for the throne of the Grand-Master. To the right are the battlemented *Temple Church* (p. 534) and (partly hidden by the Claustro dos Philippes) the **CHURCH OF THE ORDER OF CHRIST, also by João de Castilho. The chief features of the exterior are the ornate W. doorway, recalling that of Belém; the exquisite tracery of the arcade, with the armillary sphere of Emmanuel (p. 530)

and the cross of the Order; and the semi-Indian buttresses at the N.W. angle. The half-length figure on the N. side, below the fantastic window of the chapter-house, passes for a portrait of the architect (?) *Ayres do Quintal.* The interior is roofed by fine groined vaulting, rising above a series of exquisite corbels. On the N. side is the *Coro Alto* (entr., see below), below which is the *Chapter Room*, with windows recalling Indian models.

The *Temple Church is connected with the church of the Order of Christ by a lofty pointed arch and has been used as its choir *(capella mór)* since the time of Emmanuel. It is a sixteen-sided structure, with a central octagon *(charola)* for the high-altar. The ornate decoration of the church has suffered very much; the paintings (by a Fleming) are sadly damaged, being partly whitewashed and partly restored; of the twelve carved wooden statues of prophets on the walls only five remain. To the right of the large connecting archway is a handsome Renaissance pulpit.

To the E. of the Temple Church is the Gothic *Claustro do Cemenierio*, the only extant portion of the building from the time of Henry the Navigator. It contains the tombs of the Grand Masters *Diogo da Gama* (d. 1523) and *Baltasar da Faria* (who introduced the Inquisition into Portugal under John III.) and other monuments. Adjacent is the *Sacristy*, built by Philip III. in 1620.

To the N. of the churches lie the small *Claustro de Santa Barbara*, in the early-Renaissance style, and the extensive Convent Buildings of the 16-17th centuries. The latter include long *Corridors*, flanked on both sides by cells; an elegant central apartment with a dome; four huge *Cloisters* (Claustro da Hospedaria, dos Philippes, dos Corvos, and do Mixo); the *Refectory;* the *Abbot's House;* the *Noviciate;* and large store-rooms, kitchens, and the like on the groundfloor. The best of these buildings, which are partly under municipal and partly under military control, and therefore seldom all accessible at the same time, is the **Claustro dos Philippes* (S.W.), a handsome two-storied building of the time of the Spanish kings, in the late-Renaissance style and resembling in some degree the creations of Palladio. In the middle of the court is a tasteful fountain. — An ornate 'Emmanuel' door leads hence to the high-choir (see above) of the church of the Order of Christ. From these cloisters, too, we may ascend the small tower, with the largest bell in Portugal, or to the roof of the church.

Beyond Thomar the railway ascends considerably, penetrating rocky, weather-beaten hills. — 85 M. *Chão de Maçãs.* — We thread a tunnel.

90½ M. *Caxarías*, on a feeder of the Nabão, near large pine-woods. We cross the watershed between the Tagus and the Mondego by a tunnel and descend viâ (97 M.) *Albergaría* into the valley of the *Arunca*, which we reach at (104½ M.) *Vermoil.*

110 M. **Pombál**, an attractive little town on the right bank of the Arunca, with a conspicuous ruined castle, was founded by Gualdim Paes (p. 532) in 1181. It furnished the title of *Sebastião José de Carvalho e Mello*, the 'Gran Marquéz', who was born at Soure on May 13th, 1699. After the death of Joseph I. (1777) the once all-powerful minister (pp. 473, 487) was degraded and exiled to Pombál, where he died on May 8th, 1782. — The chief objects of interest are the ruined castle *(Castello)*, the modern *Igreja Matriz*, and the remains of the Romanesque *Temple Church*, formerly a mosque, with interesting horseshoe portal, and other Moorish traces in its capitals and vaulting.

Diligence from Pom... ...

The old Lisbon highroad (p. 524) leads from Pombal direct to the N.E., through the mountains, passing *Redinha*, *Condeixa* (on the site of the ancient *Conimbriga*; comp. p. 537), and *Sernache*, to (26 M.) *Coimbra* (p. 536) — a day's journey on horseback.

The train follows the right bank of the Arunca, passing numerous cork-trees. To the E. rises the *Serra de Louzã* (3945 ft.), the S.W. prolongation of the Serra da Estrella. — 115½ M. *Soure*. — As we proceed, the high-lying town of Montemór Velho (see below) comes into sight on the left, beyond the *Mondego*.

127½ M. **Alfarellos** *(Rail. Restaurant)*, the junction of the railway to Lisbon viâ Leiria (R. 64). 'Ovos molles' (see below) are sold at the station.

Beyond (129 M.) *Formoselha* the train approaches the Mondego, which here flows through the *Campo de Mondego*, a fertile plain with vines, oranges, and orchards. — Beyond (135½ M.) *Taveiro* we cross the Mondego by an iron bridge, obtaining a glimpse to the right of Coimbra, rising white above the verdure of the plain.

139 M. **Coimbra-Bifurcação** *(Buffet)* is the station for the short branch-line (1¼ M.; carriages changed) to *Coimbra-Cidade* (comp. p. 536 and the small map, p. 543).

We now traverse a pleasant hilly district between the *Serra d'Alcoba* on the W. and the *Serra da Lavrão* and the *Serra de Bussaco* on the E. — 144 M. *Souzellas*.

148½ M. **Pampilhosa** (**Railway Restaurant & Hotel*, comp. p. 543, pens. 1500 rs., lunch-basket 320 or 600 rs.) is the junction of the line to *Villar Formoso* viâ *Guarda* (R. 68) and of a branch-line to *Montemór Velho* and (31½ M.) *Figueira da Foz* (p. 524).

Visitors to Bussaco may drive thither direct from Pampilhosa (4½ M.), thus avoiding the short railway journey to *Luzo* (p. 542); comp. p. 543.

151 M. *Mealhada*; 156½ M. *Mogofores*; 161 M. *Oliveira do Bairro*. — The railway bends towards the sea, and traverses pine-woods, vineyards, and corn-fields. Beyond (169½ M.) *Quintans* are rice-fields.

174 M. **Aveiro** (*Hot. de Vouga*; Lloyd's sub-agent), the *Talabriga* of the Romans, a small seaport and episcopal see with 7400 inhab., lies on the E. edge of the large *Ria de Aveiro*, a marshy lagoon about 18 M. long, and is connected with the sea by the *Barra Nova*, a canal constructed in 1801-8. Its chief articles of export are salt and sardines. The fisheries of Aveiro were famous in the 15-16th centuries. — At the station small kegs of *ovos molles* (a kind of sweetened eggs; 200 rs.), biscuits (20 rs.), and pickled shell-fish *(mexilhões* or *Mytilus edulis; berbigão* or *Cardium edule)* are offered for sale.

The *Cathedral*, in the Travessa da Sé, and the church of the *Misericordia* date from the 16th century. The church of *Santo Antonio*, situated in an old *Couto* (*i.e.* locus cautus, asylum), affords a fine view of the Ria and the ocean. The *Convento de Jesús* contains the tomb of *St. Johanna*, daughter of Affonso V. In the *Carmelite*

Convent is that of *Brites Lara*, the second wife of Gen. Pietro de' Medici (d. 1604).

A sail or row on the Ria to the *Chapel of Nossa Senhora das Areias* ('sand'), on the side next the sea, gives a good opportunity of examining the vegetation of the marshes, which in spring is, perhaps, more brilliant than anything else of the kind in Enrope.

The RAILWAY runs through a pastoral district intersected by canals, and crosses the *Vouga* (the ancient *Vacua*) and the *Antua*. Beyond (182½ M.) *Estarreja* we enter a sandy, pine-grown district.

191 M. **Ovár**, a town of 10,000 inhab., lies 3 M. from the sea, at the N. end of the Aveiro Canal, and carries on a brisk trade in timber. — Beyond (198 M.) *Esmoriz* the line strikes seaward, across the dunes, to (201 M.) *Espinho*, till recently a popular sea-bathing resort, but destroyed by a high tide in 1905. — 203 M. *Granja* (Hôt. de Granja), another bathing-place, with a pine-grove and the attractive villas of the Oporto merchants. — The train quits the sea and runs viâ (208 M.) *Valladares* towards the lofty S. bank of the *Douro*. The railway-cuttings show the granitic foundations of this fertile district. Oporto appears to the left.

211 M. *Gaia* or *Gaya*, a high-lying place with country-houses, is the station for Villa Nova de Gaia (comp. pp. 547, 553).

After passing three tunnels the train crosses the deep rocky gorge of the Douro by the **Ponte de Maria Pia*, a fine bridge constructed by Messrs. Eiffel & Co. of Paris in 1876-77 and named after Queen Maria Pia. It crosses the ravine in a single span of 525 ft.; its total length is 1155 ft., its height 200 ft. The lower part of the bridge is of granite, while 1428 tons of iron rods were used for the upper part. From the bridge we have a splendid view of Oporto to the left, the cathedral and bishop's palace standing out prominently.

The train finally passes between villas and gardens on either hand and reaches (213 M.) *Oporto* (p. 545).

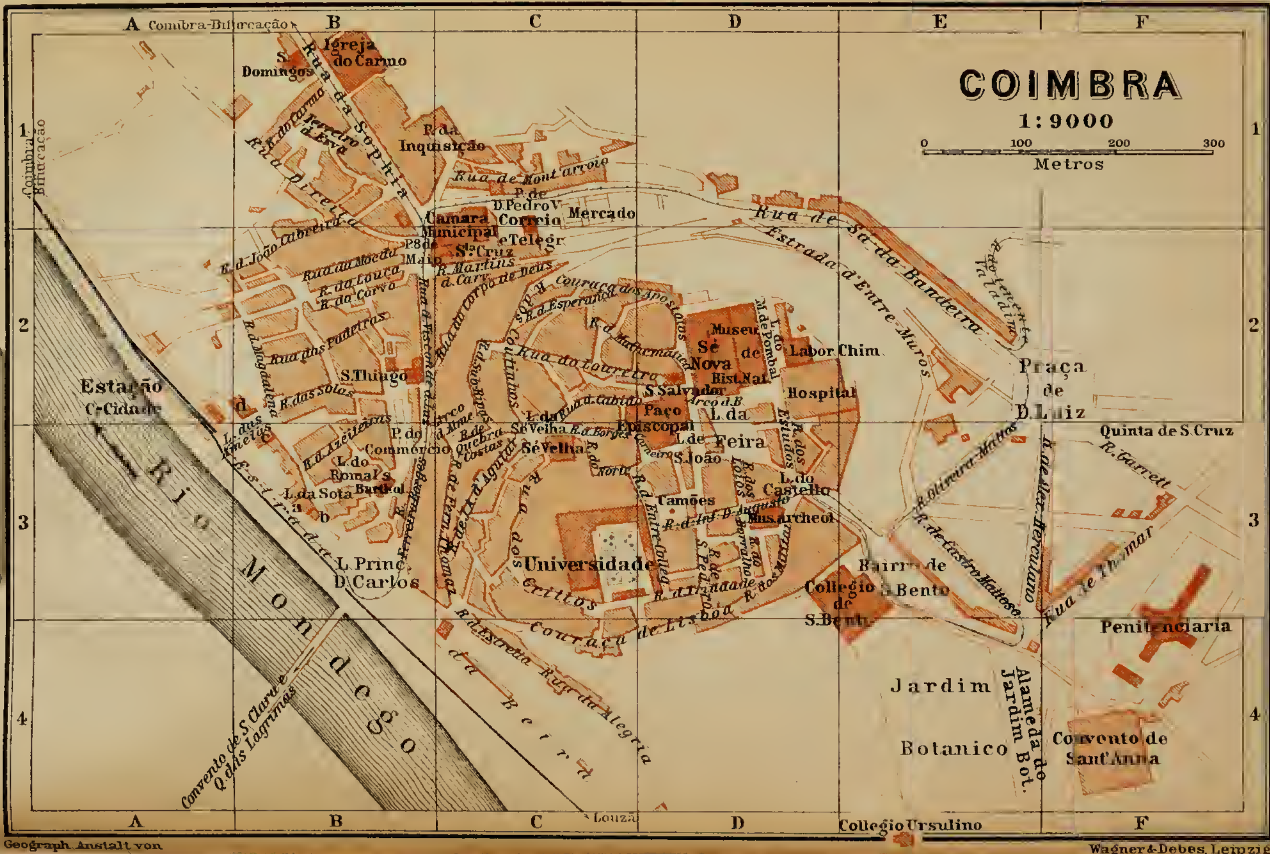
67. Coimbra.

Railway Stations. The station of *Coimbra-Bifurcação* (p. 535) lies at the extreme N.W. end of the town, and travellers have to change here for the branch-line running to the (5 min.) station of *Coimbra-Cidade* (Pl. A, 2, 3), close to the hotels. Hotel and other porters meet the trains at the former station. Besides the branch-railway between the two stations there is also a tramway (½ hr.), called *Americanos* (drawn by mnles; fare 50 rs.). The porter *(moço)* conveys the luggage to the hotel (100-200 rs.). — A special line of americanos runs from the town-station to the university. There are no cabs.

Hotels (comp. p. 470). HOTEL AVENIDA (Pl. a, b; B, 3), pens. 1400-2000 rs., good. — HOT. MONDEGO (Pl. c; B, 3), with view, pens. 1000-1600 rs.; HOT. BRAGANÇA (Pl. d; B, 2), similar charges, plain.

Post and Telegraph Office (*Correio e Telegrapho*; Pl. C, 1, 2), in the Mercado.

Chief Attractions (one day). In the morning: *Santa Cruz* (p. 537); *Sé Velha* (p. 539); *Botanic Garden* (p. 540); *University* (p. 540). Afternoon: *Quinta das Lágrimas* (p. 541).


COIMBRA
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0 100 200 300
Metros
Rua da Sophia
Igreja do Carmo
S. Domingos
R. da Inquisição
Rua de Montarroio
Mercado
Camara Municipal
Correio e Telegr.
S.ta Cruz
Rua de Sá da Bandeira
Estrada d'Entre-Muros
Praça de D. Luiz
Sé Nova
Museu de Hist. Nat.
L. do M. de Pombal
Labor. Chim.
Hospital
S. Salvador
Paço Episcopal
Sé Velha
L. da Feira
S. João
Camões
Universidade
Rua dos Coutinhos
Rua do Loureiro
Couraça dos Apostolos
Couraça de Lisboa
Rua dos Grillos
Rua da Alegria
Collegio de S. Bento
Bairro de S. Bento
R. de Castro Matoso
R. de Alex. Herculano
R. Garrett
Quinta de S. Cruz
Rua de Thomar
Penitenciaria
Convento de Sant'Anna
Jardim Botanico
Alameda do Jardim Bot.
Collegio Ursulino
Estação C.-Cidade
Rio Mondego
Convento de S. Clara e Q. das Lagrimas
L. Princ. D. Carlos
S. Thiago
Rua Direita
R. da Magdalena
R. das Solas
R. da Louça
R. do Corvo
Rua da Moeda
R. d. João Cabreira
Rua do Visconde da Luz
Rua do Corpo de Deus
R. d. Sub-Ripas
L. da Sota
Louzã
Coimbra-Bifurcação
Geograph. Anstalt von Wagner & Debes, Leipzig

Coimbra (50 ft.), a city of 18,500 inhab., the capital of a province, the see of a bishop, and the seat of a university, is charmingly situated on the spurs of the *Serra de Lavrão*, a range of cretaceous hills, skirted by the bow-like course of the *Mondego*, the ancient *Munda*. The older Upper Town covers the undulating surface and the slopes of a ridge about 330 ft. in height and communicates by narrow and very steep streets with the lower town and the river. The highest points of the plateau are occupied by the New Cathedral (N.E.) and the University and Observatory (S.W.). The modern Lower Town formerly suffered greatly from fever produced by the inundations *(cheias;* p. 553) of the Mondego, but is now protected by a quay *(caes)*, forming an attractive promenade. Its chief line of streets (Rua Ferreira Borges, Rua do Visconde da Luz, and Rua da Sophia) skirts the base of the ridge on which the old town lies. — The Mondego, the much besung *Rio das Musas*, carries a large amount of chalk-dust in its pellucid waves, which is steadily raising the level of its bed. On its W. side stretches the long *Monte da Esperança*, covered with convents and villas.

An inscription of the 4th cent. proves that Coimbra occupies the site of the ancient *Æminium*. When the seat of the bishop of *Conimbriga* (p. 535) was transferred hither at the end of the 9th cent., the old name also was transferred to the new see. Coimbra was wrested from the Moors in 872 but again fell into their hands in 987. In 1064 it passed finally into the possession of the Christians after a six months' siege carried on by *Ferdinand I. of Castile*. It became the capital of the new Portuguese kingdom, and in 1190 resisted the last attack of the Almohades (p. 369) under *Abu Ya'kub Yûsuf*. The seat of the court was removed to Lisbon in 1260 (see p. 487), but Coimbra received some compensation from *King Diniz*, who in 1307 transferred hither the University founded at Lisbon in 1290. The first rector was *Diogo Gouvea*, formerly rector of the University of Paris. Among the professors Gouvea brought with him was *George Buchanan*, the celebrated Scottish scholar; but the latter was persecuted by the Inquisition and did not stay long in Portugal. The university was twice removed to Lisbon (1338-54 and 1357-1537); it became one of the chief seats of the Humanists, but from 1555 to 1772 had to endure the repressive rule of the Jesuits. In the latter year *Pombal* (pp. 473, 534) gave it new statutes and re-established freedom of research. Coimbra is still the only university in Portugal, though there are medical schools at Lisbon and Oporto, and a theological seminary at Santarém.

Coimbra was the birthplace of the poet *Francisco Sá de Miranda* (1495-1558). *Camoens* (p. 491) also was, perhaps, born here, and at any rate he owes to the 'Portuguese Athens' that classical scholarship which is so evident in his writings.

From the Estrada da Beira (Largo do Principe Dom Carlos; Pl. B, 3) we follow the tramway-line up the Rua Ferreira Borges and the Rua do Visconde da Luz. To the left of the latter, beside the house No. 2, stands the church of *São Thiago* (Pl. B, 2), founded in the 12th cent. but completely modernized in the 18th, except the beautiful Romanesque portal. We proceed towards the N. to the Praça Oitavo de Maio (Pl. B, 2), the focus of the new town, with the secularized —

Mosteiro de Santa Cruz (Pl. C, 2), erected for the Augustinians *(cónegos regrantes de Santo Agostinho)* in 1131-32, on the site of the

small church of Santa Cruz and the Banhos da Rainha. Under Emmanuel the Fortunate (ca. 1502?) it was restored with the help of a colony of Norman sculptors from Gaillon and Rouen, and it was afterwards enlarged and surrounded with large gardens, which have recently been partly destroyed by new buildings and the laying out of new streets. The entire N. wing of the convent is now occupied by the *Camara Municipal*, or city-hall. The church is generally open before 9.30 a.m. only.

We first enter the *Claustro do Silencio, built by *Marcos Pires* (d. 1524) in the 'Manuelino' style (p. 504), with pointed windows on the ground-floor, flat-arched openings in the upper stage, and a tasteful fountain. At the S.W. and N.E. angles and on the S. side are three admirable specimens of the work of the early-Renaissance artists of Portugal, in the shape of *Reliefs* of Christ before Pilate, the Bearing of the Cross, and the Entombment. — Adjoining the S. walk of the cloisters is the *Capella de São Theotonio*, completed in 1582 by Thomé Velho, first prior of the monastery, who is celebrated by Camoens in the Lusiads (viii, 19). The chapel is embellished with a statue of Velho. — Through the *Chapter House* we reach the Sacristy, a tasteful Renaissance structure of 1622, with handsome tiles and barrel-vaulting. The much-darkened paintings of Christ before Pilate, Pentecost, and the Invention of the Cross are by *Velasco Fernandez* ('Grão Vasco', p. 500). The Crucifixion is by the *Master of São Bento* (p. 500) and the Descent from the Cross is a copy of *Daniele da Volterra*.

The Church, built by *Marcos Pires* (see above) and partly modernized in the 18th cent., has an interesting W. façade by *Diogo de Castilho* and *Master Nicholas* '*the Frenchman*'. The interior has no aisles, but is flanked with two rows of chapels; the E. end is rectangular. The only relic of the 'Emmanuel style' is the stone *Pulpit by the N. wall, with charming sculptures by Jean de Rouen ('João de Ruão'; 1522). The choir contains the *Sarcophagi of the first Portuguese kings, *Affonso Henriques* (left; 1139-85) and *Sancho I.* (right; 1185-1211), with recumbent effigies. Under the canopies are figures of seven saints; above the recesses are the armillary sphere (p. 530) and the cross of the Order of Christ (p. 532). The monuments were probably restored by Nicholas the Frenchman, but have retained their general late-Gothic character. The high-choir (coro alto) at the W. end, erected by a Basque architect, contains handsome stalls of the 16th century.

The garden on the N. side of the city-hall is the former *Claustro da Manga*, so named, according to the story, because John III. drew on his sleeves the design for the cloisters and for the curious domed structure in the middle.

In the Rua da Sophia (Pl. B, 1), to the N. of the Praça Oitavo de Maio, are several late-Renaissance buildings of the second half of the 16th cent., including the *Collegio do Carmo* (Pl. B, 1), with its church (1597), the unfinished church of *São Domingos* (Pl. B, 1; now a carriage-factory), the *Collegio da Graça*, and the fine court that alone remains of the *Collegio dos Jesuitas*. — The *Pateo da Inquisição* (Pl. B, C, 1), to the N.E. of the Praça Oitavo de Maio, marks the site of the prison of the Inquisition (1566-1821).

Passing the Claustro da Manga and the bell-tower of Santa Cruz, we reach, to the E., the *Post & Telegraph Office* (p. 536) and the **Mercado** (Pl. C, 1), the latter thronged in the morning with quaintly dressed peasants. — From the market we may ascend, passing the *Theatre* (left), to the (10 min.) *Quinta de Santa Cruz* (Pl. F, 3) or *Jogo da Bola*, a relic of the old convent-gardens, with shady grounds

and fountains. Thence we may proceed to the S. to (5 min.) the *Aqueduct* and the *Botanic Garden* (see p. 540).

Adjoining the house numbered 75 in the Rua do Visconde da Luz (p. 537) is the *Arco de Almedina* (Pl. C, 2, 3), the relic of an ancient city-gate (Arab. *medina*, the city). Passing through this and ascending to the right, we reach the Rua de Quebra Costas, whence a flight of steps (left) leads to the Rua de Sub-Ripas (Pl. C, 2). At the end of this last street, to the left, is the *Palacio da Rua de Sub-Ripas*, an interesting edifice in the Emmanuel style, erected by João Vaz about 1514. The main façade is adorned with weather-worn ornamentation, while portrait-medallions have been inserted irregularly in the side-walls.

Farther up is the Rua dos Coutinhos (Pl. C, 2), which we descend to the right (S.) to the terrace on which stands the —

***Sé Velha** (Pl. C, 3), or *Old Cathedral*, generally known as *a Velha*. This massive Romanesque building of the 12th cent., with its battlements, its projecting central portion, and its unadorned corner-buttresses, resembles a fortress rather than a church. On the N. side is the *Porta Especiosa*, a graceful early-Renaissance structure in three stories, with charming ornamentation and a relief of the Madonna in the pediment; it is a creation of the French sculptor named at p. 538. A *Sarcophagus*, immured in the wall, contains the remains of *Dom Sisnando*, the first Christian governor of the town.

The Interior (closed after noon), enriched in the 16th cent. by numerous Renaissance additions, and modernized and whitewashed in 1717-39, has been undergoing restoration since 1894. It consists of a nave and aisles, a transept, and three semicircular apses. The pillars have interesting Romanesque capitals, and the walls of the aisles are lined with beautiful tiles. — The *Capella de São Miguel*, in the right aisle, has an altar with six paintings of the Portuguese school. — The *Capella do Sacramento* (1566), in the S. apse, contains the tomb of its builder, Bishop João Soares. — The large late-Gothic *High Altar (Altar Mór)*, ascribed to Olivel de Gand (?), was erected by the art-loving Bishop Jorge d'Almeida (1481-1543). In the adjacent *Cap. de São Pedro* (N. apse) is the tomb of this bishop, consisting of a Renaissance retablo, with statues of apostles and several reliefs. — In the small chapel adjoining the S. portal (Porta de Santa Clara) are the tombs of *Bishop Egas Fafes* (13th cent.) and *Dona Bataça*, daughter of the Greek Princess Irene and the Count of Ventemiglio. — The Grand-master of Aviz (p. 472) was crowned as King John I. in this church.

The Rua do Cabido, to the N. of the cathedral, ascends rapidly to the Romanesque church of *São Salvador* (Pl. D, 2), built in 1169. Thence we ascend by the Rua do Salvador and the (right) *Arco do Bispo* to the Largo da Feira (Pl. D, 2, 3), on the N. side of which stands the **Sé Nova** (Pl. D, 2), a late-Renaissance building of 1580, with a large baroque façade. In the sacristy are a number of old paintings, chiefly by Portuguese masters. The *Treasury (Thesouro da Sé)* contains vestments, hangings, and valuable church-plate of the 12-16th centuries. — On the W. side of the square lies the *Paço Episcopal* (Pl. D, 2, 3), rebuilt by Bishop Affonso de Castello Branco at the end of the 16th century. The upper story of the beautiful

Renaissance arcade in the court commands a magnificent view. — On the N.E. this square is adjoined by the Largo do Marquéz de Pombal (Pl. D, 2), with the *Chemical Laboratory* and the *Natural History Museum*.

From the S.E. corner of the Largo da Feira, near the large weeping willow and the fountain with the three masks, we proceed to the Largo do Castello (Pl. D, 3), the site of the castle of Coimbra, torn down in 1772. Beyond this we skirt the great arches of the *Aqueducto de São Sebastião*, built by Filippo Terzi in the reign of King Sebastian (1570), pass (right) the *Collegio de São Bento* (Pl. D, E, 3, 4; now Lyceu Nacional), and reach the entrance (to the right, behind the aqueduct) of the ***Jardim Botanico** (Pl. E, 4), which is a popular public promenade. On the terrace on the E. side rises a *Marble Statue of Brotero*.

To the E. of the Botanic Garden lie the suppressed *Convento de Sant'Anna* and the *Penitenciaria* (Pl. F, 3, 4). From near the latter footpaths (fine views) lead to the *Penedo da Saudade* ('Hill of Longing') and the *Penedo da Meditação* ('Hill of Meditation').

We return to the Largo do Castello and proceed to the left through the Rua do Infante Dom Augusto (Pl. D, 3) to the University, in front of which a simple *Monument to Camoens* was erected in 1881. On the way we pass the former *Collegio de São Paulo*, now an *Archaeological Museum*.

The **University** (Pl. C, D, 3), officially styled *Paços Reaes das Escolas*, has occupied since 1540 the site of the old royal palace, which was rebuilt by Emmanuel. The different buildings, partly restored in the 17-18th cent., surround a large quadrangle, diversified with pleasure-grounds. On entering by the so-called *Porta Ferrea* (1634) we have the observatory (see below) to the left and the library in front of us, while to the right is the *Collegium*, with the residence of the Rector, the lecture-rooms, and a colonnade known as the 'Via Latina'. The large *Sala dos Actos*, dating from the time of John III., has fine azulejos and an artesonado ceiling. The degrees are conferred with interesting ceremonies prescribed by John I. in 1431. In another room, adorned with red velvet, carving, and gilding, hang the portraits of the rectors, from Garcia d'Almeida (1537) onwards. — The *University Church*, with an 'Emmanuel' portal, is the old palace-chapel, built by Pero Anes (d. ca. 1518). — The *Library* (100,000 printed vols.) is handsomely fitted up and contains the books and MSS. of the suppressed convents of São Bento, Santa Cruz, Santa Rita, the Graça, and others. — Magnificent *Views of the town and its environs are obtained from the S.W. corner of the quadrangle and from the tower of the *Observatory*.

The university consists of five *Faculties* (since 1816) and is attended by about 1200 students. The teaching staff includes about 70 professors (*cathedráticos*) and lecturers (*substitutos*). — The students (*estudantes*) wear a black coat buttoned to the neck and over it a black gown; they generally go bare-headed, and the bag-like cap (*gorro*, supposed to represent the original beggar's sack) which they used to carry in their hands has gone out

of fashion. In their free-and-easy behaviour they resemble the students of some of the smaller university-towns of Germany, and they are devoted to guitar-playing. — The lectures are delivered from autumn till the end of May, and the next two months are devoted to examinations. The course for the ordinary degree of *bacharel formado* lasts five years. The degree of *doutor* takes another year and another examination. Medical students study eight years.

We now descend to the **Mondego Bridge** (Pl. B, 4), famous for its view of the town and river. It occupies the site of a bridge erected by King Emmanuel in 1513, which itself replaced an earlier bridge of Affonso Henriques.

On the left bank of the Mondego, immediately to the left, stands the convent of *Santa Clara a Velha* ('the old'), founded in 1286, restored in 1330, and now half-ruined and covered with sand. Passing the church of *Nossa Senhora da Conceipção*, we ascend to the top of the *Monte da Esperança* (p. 537), on which stands the new convent, the **Mosteiro de Santa Clara,** built by John IV. in 1649, with a terrace in front commanding a beautiful survey of the town. The church, which is dedicated to *Santa Isabella* (St. Elizabeth, wife of King Diniz), is divided into two parts, one of which (inaccessible for laymen) contains the silver shrine (1614) of the sainted queen and her tomb (late-Gothic; 14th cent.), transferred from the old convent.

A road diverging from the main road to the left, at the old convent, leads to the (1/4 M.) celebrated **Quinta das Lágrimas,** now private property and open on application on week-days only. The little park behind the house contains in the background a square fountain-basin fed by the insignificant spring of the *Fonte dos Amores.* This was once the residence of the fair *Inez de Castro* and was the scene of the crime described by Camoens (Lusiads, III, 118 et seq.).

Inez (Agnes) de Castro, the natural daughter of Pedro Fernández de Castro, a cousin of the King of Castile, was one of the maids-of-honour in the train of *Constança*, daughter of the Duke of Peñafiel, who came to the Portuguese court as the bride of the *Infante Pedro*, son of Affonso IV. Her beauty charmed the Portnguese prince, to whom she bore three children, and on the death of Constança (1345) he was privately married to her. The Portuguese nobles, fearing the influence of the 'Fair Spaniard' and her cousins, persuaded the weak Affonso IV. to consent to the murder of Inez. The foul deed was perpetrated by his courtiers on Jan. 7th, 1355, at the above-mentioned Fonte dos Amores.

When Pedro heard of the murder he rebelled against his father and devastated the country; bnt a reconciliation was ultimately brought about, though with great difficulty, by the Archbishop of Braga. On the death of Affonso (1367) Pedro made a treaty with the King of Castile and secured the delivery of the actual murderers. Two of these, *Alvaro Gonçalez* and *Pedro Coelho*, were tortured and put to death at Santarém (p. 478); a third, *Diogo Lopez Pacheco*, escaped by flight. Pedro then snmmoned an assembly at Cantanhede and made a solemn declaration of the legality of his marriage with Inez. Her body was exhumed from its grave in the convent of Santa Clara, was crowned and placed on a throne, and received the homage of the courtiers, who kissed her hand *(beijamão)* in the usual manner. The body was then borne in a litter by the foremost nobles of the kingdom to its final resting-place at Alcobaça (p. 525).

No one should visit the Fonte dos Amores without having at hand Camoens's moving account of this romantic episode in Portuguese history. The present name of the fountain is found in a legal document of 1360,

Its waters, according to the legend, used to bear secret letters from Dom Pedro to Inez, when she was confined in the convent of Santa Clara. On the oldest of the beautiful cypresses that surrounded it were inscribed the words *'Eu dey sombra a Ignez formosa'* (I gave shade to the beauteous Inez); but this tree died in 1841. A stone slab by the fountain bears the following verses by Camoens (Lusiads, III, 135): —

"Mondego's Daughter-Nymphs the death obscure
Wept many a year, with wails of woe exceeding;
And for long mem'ry changed to fountain pure,
The floods of grief their eyes were ever feeding;
The name they gave it, which doth still endure,
Revived Ignèz, whose murthered love lies bleeding.
See yon fresh fountain flowing 'mid the flowers,
Tears are its water, and its name 'Amores'."
(*Burton's* translation).

The neighbourhood of Coimbra abounds in monastic buildings in the Renaissance style, but most of them are in ruins. About 12½ M. to the E. is the abbey of **Lorvão**, with a church and cloisters, the former containing elaborately carved choir-stalls and numerous sarcophagi of high-born nuns. It is reached by driving to *Rebordosa* (9½ M.; carr. 2500 rs.) and walking or riding (on donkeys) thence. From Lorvão to *Bussaco*, see p. 545. — About 7½ M. to the N.W. of Coimbra (carr. 2500 rs.) is the former monastery of **São Marcos**, the only relic of which is the church, with an 'Emmanuel' portal, good groined vaulting, and the tombs of several Counts de Silva.

68. From Pampilhosa to Guarda and Villar Formoso

(Salamanca, Medina del Campo).

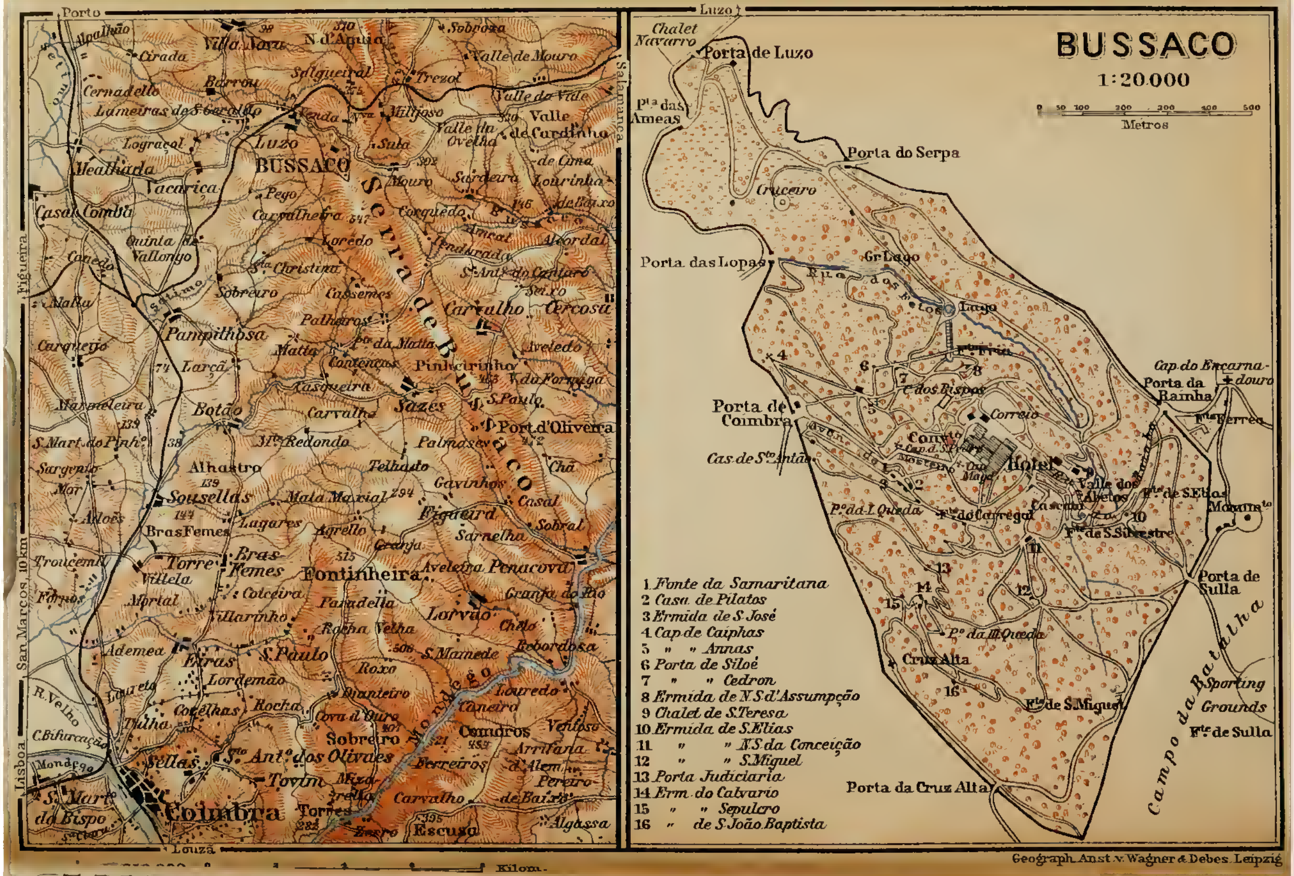
125 M. Railway in about 8 hrs. (fares 4010, 3120, 2220 rs.). The *train de luxe* mentioned at pp. 531 and 158 is also available twice weekly. — There are railway-restaurants at *Pampilhosa* (good) and *Villar Formoso* only.

Pampilhosa, see p. 535. — The train runs to the N.E. to (5½ M.) **Luzo**, the station for the village of *Luzo* (Hotel Lusitano; Hot. dos Banhos; Hot. Central, belonging to the Bussaco Hotel Co., p. 543; Hot. Serra), with its chalybeate spring and well equipped baths, which lies 1 M. to the S., on the N. slope of the *Serra de Bussaco*. The station is also a starting-point for a visit to Bussaco (p. 543).

Beyond Luzo the railway crosses the valley by a long iron bridge and then ascends to the E., with the aid of tunnels and viaducts, to (22 M.) *Santa Comba Dão*, a small town on the right bank of the *Dão*, a tributary of the Mondego.

A branch-railway runs hence to (31 M.) **Vizeu** (*Hôt. Oliveira; Hot. Mabilia; Pens. Avenida*), an ancient town with 9000 inhab., said to be of Roman origin and the seat of a bishop. The highest point is occupied by *La Sé*, the Romanesque and Gothic cathedral. In the sacristy are old church ornaments; in the chapter-house are sixteen paintings attributed to *Grão Vasco* (p. 500), including a St. Peter enthroned, in the style of Van Eyck; also enamelled Byzantine caskets and Renaissance chalices of 1626 and 1629. The church of *São Miguel* contains the tomb of the last of the Gothic kings (711). At *Fontello*, the summer-residence of the bishop, are paintings of the 16th century.

29½ M. *Carregal do Sal;* 32 M. *Oliveirinha;* 37 M. *Cannas de Senhorim*, the station for the mineral baths of (3 M.) *Caldas da Felgueira* (Grand-Hôtel Club). — 42 M. *Nellas*. — 49 M. **Mangualde**


BUSSACO
1:20000
Metros
Porta de Luzo
Chalet Navarro
Pta das Ameas
Porta do Serpa
Cruceiro
Porta das Lopas
Gr. Lago
Lago
Porta de Coimbra
Cas. de Sto Antão
Hotel
Correio
Cruz Alta
Porta da Cruz Alta
Porta da Rainha
Cap. do Encarnadouro
Porta de Sulla
Sporting Grounds
Fte de Sulla
Campo da Batalha
Fte de S. Miguel
Fte de S. Silvestre
Fte de S. Elias
1 Fonte da Samaritana
2 Casa de Pilatos
3 Ermida de S. José
4 Cap. de Caiphas
5 " " Annas
6 Porta de Siloé
7 " " Cedron
8 Ermida de N. S. d'Assumpção
9 Chalet de S. Teresa
10 Ermida de S. Elias
11 " " N. S. da Conceição
12 " " S. Miguel
13 Porta Judiciaria
14 Erm. do Calvario
15 " " Sepulcro
16 " de S. João Baptista
Geograph. Anst. v. Wagner & Debes, Leipzig
Porto
Salamanca
Figueira
San Marcos, 10 km
Lisboa
Louzã
Kilom.
Serra de Bussaco
BUSSACO
Luzo
Mealhada
Vacarica
Pampilhosa
Botão
Sousellas
Fontinheira
Penacova
Lorvão
Coimbra
Mondego
Torres
Escusa
Sazes
Carvalho
Alhastro
Figueira

(1470 ft.), a town of 4500 inhab., with an old palace of the Counts of Anadia and the high-lying church of Nossa Senhora do Castello.

58½ M. *Gouvêa*, on the Mondego, lies 9 M. to the N. of the small town of that name on the slope of the *Serra da Estrella* (6540 ft.). — 63 M. *Fornos d'Algodres;* 72½ M. *Celorico*. — The train leaves the valley of the Mondego and at (81½ M.) *Villafranca das Naves* (1778 ft.) sweeps sharply to the S. — Beyond (85 M.) *Pinhel* (town 12 M. to the N.E.) we ascend rapidly to —

97 M. *Guarda* (2655 ft.), the station for the poor little town of **Guarda** (3409 ft.; *Hot. Central;* 4600 inhab.), which lies 3 M. to the W., on a bleak plateau amid the N.E. spurs of the Serra da Estrella. Guarda, now the see of a bishop, was founded by Sancho I. in 1199 as a 'guard' against the Moors. Its most interesting features are the old *Walls*, the *Castello*, and the *Cathedral*, built about 1550.

From Guarda to *Abrantes*, see p. 477. Carriages are changed.

Our line turns to the E. 106 M. *Villa Fernando;* 110 M. *Cerdeira*. We cross the *Côa*, an affluent of the Douro, at (120 M.) *Freineda* (2600 ft.), whence a road leads to the old frontier-fortress of *Almeida*. We then descend to the N.E. to (125 M.) *Villar Formoso* (p. 166).

Bussaco.

The nearest railway-station to Bussaco is *Luzo* (p. 542), which is reached from Lisbon by the Sud-Express ('train de luxe', p. 531) in 4½ hrs., and from Oporto by express in 3 hrs. The express-trains are usually met by omnibuses drawn by asses (300 rs.) and by cabs (1000 rs.; ½ hr's. drive). Cabs or motor-cars may be ordered by telephone from the railway-hotel at *Pampilhosa* (p. 535), or they may be ordered to meet the traveller at Pampilhosa, which is the most convenient arrangement (fare 2500 rs.; 1¼ hr's. drive).

Hotel. *Grand-Hôtel da Matta, with ca. 80 rooms, good table and well managed, pens. 1500-2500 rs., wine extra. The house is the property of government, which has let it. Most of the visitors in spring and autumn are English or German tourists, but during the chief season in summer the hotel is a favourite resort of foreigners resident in Portugal.

The royal domain *O Bussáco* (ca. 1300 ft. above the sea-level) vies with Cintra in natural beauty. In variety of trees and shrubs the woods are without a rival in Europe, and the views, ranging W. to the Atlantic, E. to the Serra da Estrella, are as picturesque as they are extensive.

In the midst of the woods, on the site of a Trappist monastery suppressed in 1834, rise the sumptuous battlemented buildings of the *Grand-Hôtel da Matta*, designed in the Emmanuel style (pp. 473, 504) by Luigi Manini and erected in 1888-1905. The elaborate ornamentation in carving and azulejos was executed by José Barata, Anacleto Garcia, and other Portuguese artists. Adjoining the main building are four pavilions, two of which are reserved for the royal family. In front of the hotel lies a beautiful palm-garden and all around are magnificent Portuguese cypresses (p. 474). The only existing remains of the monastery are the modest

Church (1628-60), the *Cloisters*, and a few cells lined with cork as a protection against damp. The decoration of the outside walls with mosaic-patterns in black and white or red pebbles is peculiar to Bussaco, and is found on other buildings contemporaneous with the monastery.

The ** *Woods (a matta* or *a floresta)*, which are surrounded by a wall 3 M. in circuit with nine gates, include not only trees indigenous to Portugal but also a large number of exotic varieties, some brought home by Portuguese navigators as early as the 16th cent. and some planted since the middle of the 19th cent. by the national forestry authoritiesi 'With the dark needles of the cypresses are mingled the leaves of gigantic planes, chestnuts, and evergreen oaks, the long tassels of the sea-pines, the graceful crowns of the forest-pines, and the thick and gnarled stems of the cork-oaks'. Pears, apples, and plums flourish side by side with oranges and lemons. Ivy, broom-plants, and heaths attain an extraordinary luxuriance. Many of the trees are centenarian cypresses, but the boast of Bussaco is its gigantic cedars, among which the cedar of Lebanon, the Atlantic cedar *(cedrus atlantica)*, and the Himalayan cedar or deodar are all represented. A magnificent avenue of cedars, the *Avenida do Mosteiro*, marks the former main approach to the monastery from the Porta de Coimbra. The road from Luzo leads to the N.W. portion of the wood, which was added to the rest by purchase in the last quarter of the 19th century. Footpaths intersect the wood in every direction, leading to the monastic *Ermidas*, or hermitages, and *Passos*, or chapels of the Passion, which are still visited by the country-folk although they have long been empty. Excellent water is yielded by numerous springs, most of which have only recently been collected in basins. The water of the *Fonte Fria*, to the N. of the hotel, descends into a small lake over a water-staircase *(escadaria)* of ten steps, constructed in 1886. The *Fonte do Carregal* flows out of a grotto to the S. of the hotel.

Walks. The *Avenida do Mosteiro* leads from the S.W. side of the monastery to the Porta de Coimbra, passing, at a cross-roads about half-way, a chapel containing the *Fonte da Samaritana* (Pl. 1). An agreeable detour may be made to the W. to the *Casa de Pilatos* (*Pretorio;* Pl. 2) and the *Ermida São José* (Pl. 3), shaded by some of the finest cedars, and thence on to the gate by the footpath. The *Porta de Coimbra* or *Portaria da Matta* is the old main gate of the convent-domain, dating in its present form from 1831. Stone-tablets placed outside between the two entrances bear the text of two papal bulls (1622 and 1643) forbidding women to enter on pain of excommunication and threatening the same punishment for any injury done to the trees. The view from the gate extends to Cabo Mondego on the S.W. and to Ovar on the N.W. — Re-entering the gate we turn to the left and, passing the little house, skirt the inner side of the wall to the *Capella de Caiphas* (Pl. 4), beside which stands a rude tower commanding a good view. We here turn sharp to the right by the second path on that side and descending to the left at the (5 min. farther) *Capella de Annás* (Pl. 5) we next reach the *Porta de Siloé* (Pl. 6) and the *Porta de Cedron* (Pl. 7; chapel of the Kidron Gate). Thence a winding path on the left leads down to the *Great Lake* (now dry), beside which, as well as farther on, are some fine tree-ferns *(fetos)*, which are carefully

tended. We follow the streamlet *(Rua dos Fetos)* to the *Little Lake*, at the foot of the *Escadaria da Fonte Fria* (p. 544). We mount the steps, near the top of which we cross the path coming from the Porta de Cedron. A little to the left towers one of the largest cedars in the forest. From the *Fonte Fria* we return to the hotel, passing the *Ermida de Nossa Senhora d'Assumção* (Pl. 8). The entire walk requires 1-1½ hr.

The following walk takes ¾-1 hr. From the hotel we follow the *Rua da Rainha* to the E., passing, on the left, the *Chalet de Santa Thereza* (Pl. 9), built on the site of a hermitage, and, on the right, the picturesque *Cascata da Fonte de São Silvestro*, and in 8-10 min. reach the *Fonte de Santo Elias*. The *Valle dos Abetos* through which the road leads is distinguished for its beautiful coniferæ, including fine araucarias planted about 1850. A footpath diverging to the right from the road at the spring leads to the *Ermida de Santo Elias* (Pl 10). and goes on thence to the *Porta de Sulla*. Outside the wall a path to the right leads to the *Sporting Grounds*, while that to the left brings us to the **Monumento**, on the S. slope of 'grim Bussaco's iron ridge' (Scott), erected in 1873 to commemorate the battle of Sept. 27th, 1810, in which Wellington drove back the French army of Masséna on its march towards the sea. Eight cannon serve as posts for the chains surrounding the monument, which commands a magnificent view towards the Serra da Estrella. — Farther on is the *Capella do Encarnodouro*, which contains some mementoes of the battle and some old church-ornaments (fee to the keeper). Thence we return to the convent-domain by the *Porta Rainha* and follow the Rua da Rainha back to the hotel.

The ***Cruz Alta** (1775 ft.), the highest point in the S.W. portion of the convent-domain, richly repays the ascent. A carriage-road diverging at the hotel to the right from the Rua da Rainha leads to the top, which is marked by a stone cross. The summit may be reached in ½ hr. also by a picturesque footpath which quits the carriage-road at (5 min. from the hotel) the *Ermida de Nossa Senhora da Conceição* (Pl. 11) and ascends to the right, finally in zigzags passing chapels with the Stations of the Cross. The top commands a magnificent panorama. To the S.E. are the denuded heights of the Serra da Estrella; to the S., ensconced amid pleasant green hills, are Coimbra and the Mondego valley; to the S.W., far below us, lies Pampilhosa, to the W. of which are extensive pine-woods, a long chain of dunes, and the sea; to the N. are Luzo, with its railway-bridge, and the Serra de Caramullo, accompanied by various lower ranges.

From Bussaco to *Lorvão* (p. 542), 7½ M., carriage 3500 rs.

69. Oporto.

Railway Stations. The *Estação Central* (Pl. E, 3), Praça de Almeida Garrett, near the Praça de Dom Pedro, for all lines, is the only one of importance to tourists. The station at *Campanhã* (Pl. I, 1, 2) is for the narrow-gauge line to *Póvoa* (Pl. A, 1). The *Estação de Gaia* (p. 536; no luggage-office) is connected with the Avenida Diogo Leite (Pl. D, 5) by a wire-rope railway. — **Arrival by Sea.** The usual landing-place is at the Alfándega (Pl. C, D, 4; p. 551). Some large steamers land their passengers at *Leixões* (p. 554) by means of motor-boats or rowing-boats (1*s*., luggage 6*d*.; English money accepted). After the customs examination at Leixões, the luggage should be conveyed to the *Electric Tramway* (p. 546), which reaches the Praça Dom Pedro in 1 hr. (fare 120 rs., luggage 80 rs.).

Hotels (comp. p. 470). *Grande Hotel do Porto (Pl. a; E, 3), Rua de Santa Catharina 165, R. 1000-2500, déj. 600, D. 800, board 1000 rs.; Hôt. de Francfort (Pl. c; E, 3), Rua de Dom Pedro 13-35, R. from 500, B. 200-300, déj. 500, D. 700, pens. from 1500 rs., wine extra; Hôt. de Paris (Pl. b; D, 3), in the narrow Rua da Fabrica, with garden, well spoken of. These three are of the first class, the last the least pretentious; the two first have electric light (100 rs. extra). — Less pretending: Hot. Universal (Pl. d; F, 3), Rua de Alexandre Herculano 289, well spoken of; Hot. Alliança (Pl. e; E, 3), Rua de Sá da Bandeira 53; Hot. Portuense (Pl. f;

E, 3), Praça da Batalha 123; Hot. Bragança (Pl. g; F, 3), Rua de Entreparedes 61; Hot. America Central (Pl. h; F, 3), Rua de São Lazaro 447; Hot. Sul-Americano, Praça de Batalha 127, new; Hot. Brazil, Praça de Dom Pedro 105, 107.

Cafés. *Café Suisso*, Praça de Dom Pedro 122, also luncheon-rooms, sometimes concert in the eveuing; *C. Marques*, in the Crystal Palace (p. 549); *Café* in the Campo dos Martyres da Patria (p. 549).

Post and Telegraph Office (*Correio e Telegrapho;* Pl. F, 3), Praça da Batalha. There are also several branch-offices.

Cabs (*Trens;* stands at the Central Station, in the Praça de Dom Pedro, Praça da Batalha, Praça de Carlos Alberto, and Rua do Infante Dom Henrique).

	By Day	At Night, before 1 a.m.	At Night, after 1 a.m.
Per drive *(corrida)*	300 rs.	400 rs.	600 rs.
Per hour *(as horas)* within the city	500 „	600 „	800 „
Each ½ hr. additional	250 „	300 „	400 „
Each ¼ hr. additional	125 „	150 „	200 „
Per hour beyond the city . . .	600 „	700 „	900 „
Each ½ hr. additional	300 „	350 „	450 „
Each ¼ hr. additional	150 „	180 „	240 „

Hand-baggage free; each trunk *(mala grande)* 100 rs. — If a cab be hired by time and be dismissed outside the town, a return-fare of at least 300 rs. must be paid.

Electric Tramways (*Carris de Ferro;* special cars for 'fumistas' or smokers). From the Praça de Dom Pedro (Pl. E, 3): 1. Viâ the Praça da Batalha (Pl. E, F, 3), to the *Estacão de Campanhã* (Pl. I, 1, 2; p. 545). 2. Viâ the Rua do Infante Dom Henrique (Pl. D, E, 4, 5), Rua da Alfándega, and Alameda de Massarellos (Pl. B, A, 4, 3), to *São João da Foz* (p. 554) in 40 min. (fare 80 rs.); thence to the harbour of *Leixões* at *Leça da Palmeira* (p. 554) in 20 min. (all the way 120 rs.). 3. Viâ the Praça dos Voluntarios da Rainha (Pl. D, 3), and the Rua do Rosario (in returning, the Rua da Cedofeita) to the *Boa Vista* (Pl. A, 1). — 4. Viâ the Ponte de Dom Luiz to the railway-station of *Villa Nova de Gaia* (comp. Pl. E, 5 and p. 536). — 5. Viâ the Rua dos Clérigos and Campo Martyres da Patria to the *Palacio de Crystal* (Pl. B, 3, 4). There are several other lines in operation or under construction.

Steam Tramway (*Linha Ferrea Americana*) from the *Boa Vista* (Pl. A, 1; see above) by the Fonte da Moura and São João da Foz to *Mattosinhos* (p. 554). At the *Restaurante da Cadouços* (p. 554), in São João da Foz, this line connects with tramway-line No. 2.

Steamboat Lines. *Royal Mail Steam Packet Co.* (Tait & Rumsey, Rua do Infante Dom Henrique 21) to London and South America; *Pacific Steam Navigation Co.* (Kendall & Co., same street, No. 39) for London and South America; *Booth Line* (Garland, Laidley, & Co., Rua Nova da Alfándega 22) for Liverpool and Madeira; *North German Lloyd* (agent, B. Leuschner) from Leixões (p. 554) to Antwerp and Bremen; *Hamburg and South American Steam Packet Co.* (H. Burmester); *Oldenburg and Portuguese Steamboat Co.* (H. Burmester); *Messageries Maritimes* (Da Silva & Co., Rua do Bellomonte 49); *Compañía Transatlántica* (Damião Ferreira Real, Rua Nova da Alfándega 14). Comp. p. xv.

Shops (comp. p. xxviii), chiefly in the Rua de Santo Antonio, the R. de Sá da Bandeira, the R. dos Clérigos, the R. das Flores, and the Largo dos Loyos. The whole W. side of the R. das Flores (p. 551) is occupied by the glittering shops of the **Goldsmiths and Jewellers.* The large and heavy ornaments for the well-to-do peasantry of Minho and the Paiz do Vinho (p. 555) are characteristic. Some of them are in filigree work, others consist of plates of gold beautifully enamelled in colours. The patterns are curious and often resemble those of the Moors. Among the most characteristic pieces are the earrings (often 8-9 inches long) and the 'hearts' *(corações)* worn on broad chains across the breast. The silver purses and the enamelled brooches form convenient souvenirs for visitors. Oporto is noted also for its hats and gloves *(luvas).*

Geograph. Anstalt von

Wagner & Debes, Leipzig

Booksellers. *Magalhães & Moniz*, Largo dos Loyos 12. — **Photographs.** *Biel & Co.*, Rua Formosa 342; *União*, Praça de Santa Thereza 47.

Bankers. *London & Brazilian Bank*, Rua Infante Dom Henrique 73; *Crédit Franco-Portugais*, Rua de Dom Pedro 2; *Banco de Portugal*, Largo de São Domingos; *Banco Commercial*, Rua de Ferreira Borges; *Successors of Ed. Katzenstein*, Rua do Bellomonte 39; *Mercantile Bank of Oporto*. There are several *Money Changers (Cambistas)* in the Rua das Flores.

Wine Merchants. *Sandeman & Co.*, *Cockburn*, *Smithes & Co.*, *Martinez*, *Gassiot & Co.*, *Croft & Co.*, *Silva & Cosens*, all at Villa Nova de Gaia; *Stüve & Co.*, Rua Nova da Alfándega.

Baths at the *Hôtel do Porto* and *Hôtel de Francfort* (p. 545); *Casa de Banhos*, Rua de Santo Antonio.

Druggists *(Pharmácias). Lemos e Filhos*, Praça de Carlos Alberto; *Birra e Irmão*, Praça de Dom Pedro.

English Church in the Campo Pequeno (p. 549); services at 11 a.m.

British Consul, *H. Grant*, Rua Reboleira 55; vice-consul, *P. R. Ray*. — **American Consular Agent**, *W. Stüve* (acting). — LLOYD'S AGENTS, *Rawes & Co.*, Rua São Francisco 5.

Theatres (comp. p. 484). *Real Theatro de São João* (Pl. E, 3), Praça da Batalha, built in 1798, for Italian opera and ballets; *Theatro do Principe Real* (Pl. E. 3), Rua de Sá da Bandeira; *Theatro Gil Vicente*, in the Crystal Palace (p. 549), also used for concerts. — The *Feira de São Miguel* is celebrated in Sept. at the same place.

Chief Attractions ($1^1/_2$ day). 1st Day. Morning: *Praça de Dom Pedro* (p. 548); *Campo dos Martyres da Patria* (p. 549); *View from the *Crystal Palace* (p. 549). *Rua do Bellomonte* (p. 550); *Rua de São João* (p. 550); *Praça da Ribeira* and *Rua Cima do Muro* (p. 551). Afternoon: *Praça da Batalha* (p. 551); *Passeio das Fontainhas* (p. 552); *Sé* (p. 552); **Ponte de Dom Luiz Primeiro* (p. 553); *Nossa Senhora da Serra do Pilar* (p. 553). — 2nd Day. Excursion to *São João da Foz* and *Mattosinhos* (p. 554).

Oporto (Portuguese *o Porto*, 'the harbour'), an important commercial city with 172,400 inhab., the see of a bishop, and the capital of a district, is one of the most beautifully situated places in the Iberian Peninsula. It spreads over the slopes of the hills descending to the N. bank of the *Douro*, which here flows through a gorge between granite cliffs, scarcely $3^1/_2$ M. from its mouth, while the suburb of *Villa Nova de Gaia*, with its villas, convents, grain-elevators, and gardens, lies on the S. shore. Farther to the W. the river-banks become flatter and flatter, till the mouth of the river is reached at the cliffs of São João da Foz (p. 554). As at Lisbon, the houses press closely on and above one another, forming architectural terraces of very picturesque effect. Oporto farther resembles the capital in embracing an E. eminence with the older parts of the town and a W. height with the modern quarters. Farther to the W., beyond a depression, rises another hill. The parks and public pleasure-grounds are noted for their luxuriant vegetation, in which the mingling of a northern and a southern flora is even more noticeable than at Cintra. The higher parts of the city afford good views of the ocean, which is about 3 M. off.

Oporto is the natural capital of N. Portugal *(Entre Douro e Minho)*, the best cultivated and most densely inhabited portion of the kingdom. Nearly all the exports and imports pass through its harbour, and a brisk life pulsates in all its arteries. Large vessels, dwindling

into insignificance in contrast with the lofty granite banks, crowd the river, accompanied by the curious *Barcos Rabello*, which bring the wine from the Paiz do Vinho (p. 555). The streets are always full of traders and of ox-waggons, toilsomely transporting their wares to the upper parts of the town. The native industries have been able to make a good deal of headway against what was practically a British monopoly. The main source of its wealth still, however, remains the exportation of the port-wine to which it has given name.

Oporto derives its name from *Portus Cale*, a native village and afterwards a Roman settlement, which was situated on the S. bank of the Douro, a little to the W. of the modern Villa Nova de Gaia (pp. 536, 553). The counts of 'Portucalia' (p. 472) had their original seat here. Oporto, though officially styled 'leal e invicta cidade', has always been on the side of the Opposition, forming a natural antagonist to the capital Lisbon, just as Barcelona does to Madrid. The restless character of the citizens is shown by the rising of the *Maçarocas* in 1628 against an unpopular tax, by a similar rising in 1661, by that of 1756 against Pombal's attempted monopoly of the wine-trade, and by the attempt to shake off the French yoke in 1807. In the Constitutional conflicts of 1820, 1836, 1842, and 1846, the attitude of Oporto was always of the greatest importance. In 1832 it gave an enthusiastic reception to King Pedro IV., who landed at Mindello from Brazil with 7000 men ('os sete mil bravos') in order to defend the right of his daughter Maria da Gloria against the Regent Dom Miguel; and as a result the town had to submit to a wearing siege by the Miguelites (comp. p. 553). Since then the commerce and prosperity of Oporto have greatly increased.

a. The West Quarters of the City.

The business-centre of the town is formed by the Praça de Dom Pedro (Pl. E, 3), which is planted with trees and has a mosaic pavement like that of the Rocío at Lisbon (p. 488). On the N. side stands the *Casa da Camara*, or city-hall, dating from 1817. In the middle rises a bronze *Equestrian Statue of Pedro IV.* (d. 1834), Emperor of Brazil from 1826 to 1831, which was executed by the French sculptor Anatole Calmels and erected in 1866. In his right hand the king holds the 'Lei Fundamental', or constitution granted by him in 1826. The two reliefs of the pedestal refer to his landing at Mindello (see above) and to the bringing of his heart to Oporto.

The Rua do Almada ascends from the N.W. corner of the praça to the church of **Nossa Senhora da Lapa** (410 ft.; Pl. D, 1), built in 1755 and containing a sandstone monument with the heart of Pedro IV. — Adjoining the church is an old *Cemetery*, with curious monuments and sepulchral chapels.

From the S.W. angle of the Praça de Dom Pedro the steep and animated Calçada dos Clérigos ascends to the *Igreja dos Clérigos* (426 ft.; Pl. D, 3), built in 1732-48 by the Italian *Nicolò Mazzoni*. The Capella Mór is handsome. Adjacent is the **Torre dos Clérigos** (246 ft.), a granite structure erected in 1755-63 at the expense of the 'clergy' of Oporto, and affording an extensive panorama.

The keeper (*sineiro;* adm. 100 rs.) lives on the N. side of the tower. The ascent is comparatively easy. Among the chief points in the magnificent panorama are the twin towers of the Lapa Church to the N.; the valley of the Douro, the railway-bridge, and the Serra de Marão (p. 555) to the E.; the cathedral, the Luiz bridge, Villa Nova de Gaia, and the old

convent of Serra do Pilar to the S.; the Crystal Palace, the Douro, São João da Foz, and the ocean to the W. The town lies at our feet like a relief-plan.

To the N. of the Clérigos lies the MERCADO DO ANJO (Pl. D, 3), shaded with trees and much frequented in the morning. In the middle is a granite fountain.

To the W. of the Clérigos stretches the large CAMPO DOS MARTYRES DA PATRIA (Pl. D, 3, 4), in which the ***Jardim da Cordoaría** was laid out in 1866, a pleasure-ground abounding in noble planes and different kinds of palm-trees, and noted for its wealth of camellias in early spring. The S.E. side of the Campo is occupied by the *Tribunal* (court-house) and the *Cadeia da Relação* (gaol) of the 18th cent.; the S.W. side by the *Praça do Peixe* (fish-market). To the N.W. is the *Real Hospital de Santo Antonio da Misericordia*, with an *Escola Medica* established in 1883. To the N.E. is the *Academia Polytechnica* (founded in 1877), with the *Instituto Industrial e Commercial*. — To the N. of the Academy lies the *Praça dos Voluntarios da Rainha* (Pl. D, 3), the name of which ('volunteers of the queen') refers to the contests with the Miguelites. It has a tasteful fountain and is adjoined by the two churches of the *Carmo*, one dating from 1756 and the other from 1619. Still farther to the N. is the *Praça de Carlos Alberto* (Pl. D, 3), named after the King of Sardinia, who abdicated after the battle of Novara (1849) and died at Oporto the same year.

The RUA DA RESTAURAÇÃO (Pl. C, 3, 4) descends from the Campo dos Martyres to the S.W. towards the Douro. We diverge to the right from this street at the Largo do Viriato by the Rua da Liberdade, then turn to the left by the RUA DO TRIUMPHO, and, passing (right) the *Palacio Real* (Pl. C, 3), enter the Rua do Palacio do Crystal.

The **Palacio do Crystal** (Pl. B, C, 3, 4; adm. 50, on Thurs. 20, on Sun. 100 rs.; concerts on Sun.), a large edifice erected for the industrial exhibition of 1865, stands high above the Douro and contains a restaurant, ball-rooms, a theatre, some shops, and a small zoological garden. It affords a grand view of the city, river, and sea, seen to greatest advantage by evening-light. The *Chapel* on the S. commemorates Charles Albert of Sardinia (1851; see above). To the E., beyond the road (bridge), is the *Museu Industrial e Commercial* (closed at present).

From the Crystal Palace we may follow the Rua da Boa Nova to the N.E. to the triangular CAMPO PEQUENO (Pl. C, 2, 3), in the S.W. corner of which is the gate (ring; fee 100 rs.) of the *Cemiterio dos Inglezes*, laid out in 1817 and containing the *English Church (St. James's)*. — The RUA DA CARVALHOSA runs hence to the N. to the interesting Romanesque church of **São Martinho de Cedofeita** (Pl. C, 1, 2). The name ('cito facta') refers to an earlier church, which, according to the story, Theodomir, King of the Suevi, who had been converted from Arianism, 'hurriedly' erected on this site while the relics of St. Martin of Tours were on their way to Oporto. The present church dates from the 12th cent., but its interior has been entirely modernized. The capitals of the columns inside, as well as of those in the W. portal (Romanesque) and N. portal (early-Gothic), deserve attention. — The Rua da Carvalhosa is to provide a new site for the

church of *São Bento*, a late-Renaissance edifice of 1597, remarkable for its handsome internal decorations, which was taken down to make room for the new Central Station (p. 545).

A few yards farther on the Rua da Carvalhosa ends at the Rua da Boa Vista (Pl. B-D, 1). Following this towards the W., we pass (right) the *Hospital Militar de Dom Pedro Quinto* (1862; Pl. B, 1) and reach the *Praça Mousinho de Albuquerque* (Pl. A, 1, p. 554). To the left is the *Cemiterio de Agramonte*, containing a large monument to the victims burned in a theatre in 1888. — *Tramway* to the Praça de Dom Pedro, see p. 546.

From the Largo do Viriato (p. 549) in the Rua da Restauração the Rua dos Foguetteiros (Pl. D, 3, 4) leads past the (right) flower-show of the *Real Companhia Horticolo-Agricola* and the private nursery-garden *Quinta das Virtudes* (adm. to both free), and high above the ravine of Virtudes, to the attractive **Passeio das Virtudes** (Pl. C, D, 4), which affords a fine view of the Douro valley. — The short Rua das Virtudes leads hence to the E. to the Rua do Calvario, containing the house (tablet) in which the poet *Almeida Garrett* (1799-1854) was born. Hence we descend to the Rua das Taypas (Pl. D, 4).

The Rua do Bellomonte (Pl. D, 4), at the S. end of the Rua das Taypas, marks the beginning of the oldest part of Oporto, with its quaint balconied houses, many of which are faced with coloured tiles. To the E. we see the high-lying cathedral and bishop's palace; to the right, across the Douro, is the railway-viaduct.

From the Largo de São Domingos (Pl. D, 4) we descend to the S.E. through the handsome Rua de São João (Pl. E, 4), the chief business-street of Oporto, which connects the Ribeira (or 'bank') with the upper town.

To the right opens the Rua do Infante Dom Henrique (Pl. E, D, 4), with banks, wholesale houses, and steamboat-offices. The upper stories are often supported by huge granite brackets. The corner-house to the right is the so-called English Factory House *(Associação Britannica)*, an imposing building erected by William Whitehead in 1785 and now used as a kind of club (ball-room, library, etc.). — To the N. of this street, on a small hill, lies the church of —

São Francisco (Pl. D, 4), a Gothic basilica of 1383-1410, with a large rose-window. The interior contains some elaborate gilt wood-carving of the 17-18th cent. and the graceful Renaissance monument of Francisco Brandão Pereira (d. 1528). — Adjoining the church, on the site of a Franciscan convent burned down in 1832, is the **Exchange** *(Bolsa)*, with a bold glass roof over the court, a handsome staircase, and a fine hall decorated in the Moorish style. — In the square to the E. of the Exchange stands the **Monument of Prince Henry the Navigator** (p. 472), by *Thom. Costa* of Oporto, erected in 1900. On the top the prince is represented pointing towards the sea; by the pedestal are allegorical figures of Navigation and Faith and on it are reliefs of the Capture of Ceuta and of Prince Henry at Sagres (p. 549).

In the subnrb of *Miragaia*, a little to the W. of the Franciscan church, is the ancient church of *São Pedro* (Pl. D, 4), said to occupy the site of the original cathedral of Oporto; it was substantially rebuilt in the 17th century. Not far off is the large *Alfándega* (Pl. C, D, 4), or custom-house (business-hours 9-3), connected by railway with the E. Station.

We now descend to the Douro by the Rua de São João, or direct to the S.E. from the Franciscan church by the Travessa de São Nicolau. Interesting popular types may be studied in the Praça da Ribeira (Pl. E, 4, 5) and in the *Rua Cima do Muro*, which runs along on a level with the roofs of the houses. Even more interesting, however, than the quaint medley of longshoremen and ox-carts or than the mediæval-looking houses with their projecting gables is the *View of the magnificent Bridge of Dom Luiz (p. 553), the iron girders of which enclose the landscape as in a frame. In the background is the railway-bridge (p. 536).

From the quay we now return to the Largo de São Domingos (p. 550). A little higher up, on the left side of the Rua das Flores (Pl. D, E, 4), lies the church of *Nossa Senhora da Misericordia*, rebuilt in 1750. In the secretaria of the adjoining *Santa Casa* is a celebrated picture of the Fountain of Life, attributed to Grão Vasco, but really by some Flemish master unknown. — The sarcophagus in front of the church contains the bones of the 'martyrs' executed in 1828 during the regency of Dom Miguel.

The Rua das Flores is second in importance to the Rua de São João alone. On the left side are the shops of the *Goldsmiths* (p. 546), on the right those of the *Cloth Dealers*.

From the Rua das Flores we may return to the Praça de Dom Pedro either across the Largo dos Loyos (Pl. E, 3) or by the Praça de Almeida Garrett (Pl. E, 3). In the latter, formerly called the Feira de São Bento, is the *Central Station* (p. 545).

b. The East Quarters of the City. The South Bank of the Douro.

From the top of the Rua de Santo Antonio (Pl. E, 3), which ascends from the S.E. corner of the Praça de Dom Pedro, we obtain an unexpectedly fine view along the line of the Calçada dos Clérigos (p. 548). Following the tramway-line towards the S. (right), we pass the church of *São Ildefonso* (Pl. E, F, 3), a handsome baroque structure approached by a flight of steps. Beyond this lies the *Praça da Batalha* (Pl. E, F, 3), an attractive square with a mosaic pavement. To the left is the *Post Office* (p. 546), to the right the *Opera House* (p. 547). In the centre is a *Statue of Pedro V.* (1853-61), erected in 1862.

Following the tramway to the N.E., through the Ruas Entreparedes and the São Lázaro, we reach the small **Jardim de São Lázaro** (Pl. F, 3), the oldest public park in Oporto, laid out in 1834-41. The adjoining secularized Capuchin convent now contains the *Public Library* (founded by Peter IV.; 150,000 vols.), the *Museu*

Municipal, and the *Academia de Bellas Artes e Atheneu.* The collections of the last include some unimportant ancient and modern pictures, a few plaster-casts, a tablet of Limoges enamel with 26 scenes from the life of Christ (16th cent.), the sword of King Affonso Henriques (?), and other relics. The Municipal Museum (adm. daily 10-3, except Mon.; catalogue 100 rs.), originally established by an Englishman named *Allen*, contains an unimportant collection of paintings (chiefly copies), sculptures, small antiquities, coins, and objects of natural history.

The tramway continues to run to the N.E. through the Ruas do Heroismo, do Freixo, and da Estação, to the E. Railway Station in Campanhã (p. 545). — The Rua do Freixo leads to the *Palacio do Freixo*, a baroque building of the 17th cent., with a beautiful garden, situated high above the Douro, 2 M. to the E.

From the S.W. corner of the Jardim de São Lazaro the Rua das Fontainhas, passing the *Asylo de Mendicidade* (poor-house; Pl. F, G, 3), leads to the ***Passeio das Fontainhas** (Pl. F, 4), a pleasant promenade high above the Douro, commanding a fine view of the river, the S. shore, the two bridges, and the Serra de Marão.

A little to the E. is the *Seminario* (Pl. H, 3, 4), which played an important rôle in the capture of Oporto by Wellington (p. 553). To the N. of it extends the *Cemiterio do Prado do Repouso* (Pl. H, 3).

From the W. end of the Passeio das Fontainhas we turn to the right to the Largo da Polícia (Pl. E, F, 4), where are some remains of the old *City Wall*, with its towers. Hence we follow the Avenida de Saraiva de Carvalho (Pl. E, 4), which descends, making a sharp bend, to the Ponte de Dom Luiz (p. 553). To the left of this street is the Campo da Santa Clara, containing the church of *Santa Clara* (Pl. E, 4), which resembles São Francisco (p. 550) in its elaborate carving and gilding. Instead of descending to the river we follow the Rua Chã, which leads in a straight direction from the above-mentioned bend and ascends to the cathedral.

The **Sé** (Pl. E, 4), which stands on the apex of the E. hill, on the site of the old castle of the Suevi, was originally a Romanesque building of the 12th cent., afterwards rebuilt in the Gothic style, and lastly almost wholly modernized in the 17-18th centuries. The exterior is, however, still imposing, mainly on account of the iron-grey granite of which it is entirely composed. Characteristic features are the two low towers and the rose-window on the W. We enter the church from the W. by a sort of platform.

The Interior offers little of interest, beyond the sumptuous marble Capella Mór (1609-1717), the silver Altar do Sacramento, executed in 1632-1732, and various other richly gilded altars.

The Gothic *Cloisters, to the S. of the cathedral (entr. from the S. aisle), with their granite vaulting and richly articulated pillars, date from 1385. The window-opening between each two pillars is subdivided by two coupled columns. In the middle of the quadrangle rises a high granite cross. The walls are adorned with mosaics of blue and white azulejos, with realistic representations from the Song of Solomon and explanatory inscriptions from the Vulgate (middle of the 18th cent.). — Visitors should ascend the handsome granite staircase on the S. side, in order to view the cloisters from above. The walls here are covered with azulejos-mosaics.

Geograph. Anst. v. Wagner & Debes, Leipzig.

The *Sacristy*, to the E. of the cloisters, is adorned with marble and frescoes, and contains a Holy Family of the 18th century.

From the W. front of the cathedral we proceed to the S. to the large *Paço Episcopal* (18th cent.), which contains a fine staircase.

We now descend by the Avenida de Saraiva de Carvalho to the ***Ponte de Dom Luiz Primeiro** (Pl. E, F, 4, 5; toll 5 rs.), which crosses the Douro in a single arch of 560 ft. span. The bridge was constructed by a Belgian company in 1881-85. There are two roadways, one 33 ft. above the river, the other 200 ft. The upper roadway (traversed by tramway No. 4, p. 546) affords a superb view of the city and the valley of the Douro.

The tourist visiting Oporto seldom obtains any just idea of the destructive violence that the Douro is capable of. In the time of the winter rains (Jan. and Feb.) the *avenidas* or *cheias* often form veritable avalanches of water, raising the river 20 ft. above its ordinary level, flooding the Ribeira and the Villa Nova, and sometimes snapping the cables of large sea-going vessels.

On the S. Bank of the Douro, on the height just to the left of the bridge, amid eucalypti and evergreen oaks, lies the secularized Augustine convent of ***Nossa Senhora da Serra do Pilar** (Pl. F, 5), now used as artillery barracks. It was from this point that *Wellington* effected his celebrated passage of the Douro on May 11th, 1809, forcing the French army under Soult to beat a precipitate retreat. In Sept., 1832, the *Marquis Sá da Bandeira*, at the head of the 'Voluntarios da Rainha', gallantly defended the convent against the Miguelites (p. 548).

The Augustinians are said to have founded the convent in 1540, when the hill was named the *Monte de São Nicolau*. It was, however, entirely rebuilt in 1602 and dedicated to *Nossa Senhora do Pilar*, whose image is still preserved here. — The handsome *Church*, in the late-Renaissance style, has a fine dome and a square-ended choir connected with the nave by a narrow passage. It is adjoined by circular *Cloisters*, with barrel-vaulting borne by 36 Ionic columns.

From the Serra do Pilar we may go on to the *Gaia Station* (p. 536) or descend to the W. to **Villa Nova de Gaia,** the name of which preserves an echo of Portus Cale (p. 548). This suburb contains the storehouses *(armazens)* of the Oporto wine-merchants, long and low-studded chambers, often hewn in the granite rock. For entrance the permission of the owner must be obtained.

c. Western Environs of Oporto.

Electric Tramway and *Steam Tramway* to Leça da Palmeira and Mattosinhos see p. 546. Between Oporto and São João da Foz the electric tramway should be used at least one way, as its course along the bank of the Douro is much pleasanter than the viewless route of the steam tramway. Between São João and Mattosinhos both lines skirt the beach.

1. The Electric Tramways from the Passeio da Cordoaria (Pl. D, 3) and the Rua do Infante Dom Henrique (p. 550) unite at the Alameda de Massarellos (Pl. A, B, 3, 4) and traverse the suburb of that name. We pass under maples and poplars, enjoying charming retrospects of Oporto. The cliffs are crowned with houses and

factories. Farther on are large quarries. The rocky walls gradually disappear and we see a forest of pines. In front lies the ocean. — 3 M. *São João da Foz.*

2. The Steam Tramway starts at the *Praça Mousinho de Albuquerque* (Pl. A, 1) and runs to the N.W. viâ the *Avenida da Boa Vista* (p. 546) over a monotonous plateau. At the *Fonte da Moura* it bends sharply to the S.W. and descends to the beach.

São João da Foz *(Hotel Mary Castro*, English landlady; *Hot. Central; Hot. do Principe; Restaurante da Cadouços)*, a sea-bathing resort frequented from July to Oct., is picturesquely situated on the right bank of the Douro, at the point where it enters the ocean (*foz*, from Lat. *fauces*, gullet). The place consists almost wholly of the cottages of fishermen and pilots, shops, and the chalets of the summer-visitors. The favourite promenade is the *Passeio Alegre*, skirting the river (band on Thurs. & Sun. afternoon). The mouth of the Douro, which is commanded by the *Castello da Foz* (1570), formerly presented great difficulty to ships entering the river, as a spit of sand, projecting from the S. bank, left the only navigable channel close to the rocky N. bank. The chief difficulties have, however, recently been blasted away.

The boats of Foz are curious. There are three recognized varieties: the *Hiate*, the high-prowed, canoe-like boats of *Ovar* (p. 536), and the *Rasca*, with its three stumpy masts and lateen sails.

From Foz the tramways run to the N.W. along the *Praia*, with its sandy bathing-coves separated by black cliffs. On the sand-strewn ridge to the right stand a long row of villas and lodging-houses, the pilot-station, and a small lighthouse *(Farol)*. Farther on is the *Castello do Queijo*.

5 M. **Mattosinhos** *(Hotel Novo Lisbonense; Hotel de Francisco Ariz)* is preferable to São João as a bathing-place on account of its sandy beach. It lies on the much-besung *Leça*, on the bank of which rises a statue of the poet *Passos Manoel*.

Mattosinhos is famous for the miracle-working *Crucifixo* in the church of *Bom Jesus de Bouças*, which annually draws about 30,000 pilgrims from all parts of Portugal. This crucifix, one of four wooden figures of Our Lord carved by Nicodemus, floated all the way from Joppa to Portugal, landing on May 3rd, 117, at Leixões (see below), on the site now occupied by the chapel of *Nosse Senhor de Areia* (sand).

On the right bank of the Leça, connected with Mattosinhos by a long iron bridge, lies **Leça da Palmeira** *(Hot. Estephania; Hot. Central)*, the terminus of the tramway, a clean little place with many attractive villas.

At the mouth of the Leça, between the two villages, is the harbour of **Leixões** (British vice-consul, *T. Coverley*), 240 acres in extent, formed in 1883-90 by the construction of two breakwaters, 5240 ft. and 3756 ft. in length.

From Oporto to Povoa de Varzim (p. 558), 18 M., railway viâ *Custoias*, *Mindello*, and *Villa do Conde*.

70. From Oporto to Fuente San Esteban *(Salamanca, Medina del Campo).*

174 M. Railway in ca. 12 hrs. (fares 30 p. 15, 23 p. 13, 15 p. 17 c.); to *Salamanca* (209 M.) in ca. 14 hrs., to *Medina del Campo* (257 M.) in ca. 16¾ hrs. On Tues. and Frid. there is an express-train *(rapido)* to Medina del Campo in ca. 12 hrs., to *Madrid* in ca. 18½ hrs. — Carriages are changed and luggage examined at *Fregeneda* (in the reverse direction at *Barca d'Alva*). There is, however, one through-carriage for first-class passengers. — There are simple railway-restaurants at *Regoa*, *Fregeneda*, and *Fuente San Esteban*. — Best views to the right.

Oporto, see p. 545. — The train runs to the N.E., viâ (3 M.) *Rio Tinto*, to (5½ M.) *Ermezinde* (320 ft.), the junction of the N. Portugal line. It then leaves the well-tilled hill-district of Oporto and runs to the S.E. across the *Serra de Vallongo*, a desolate range of slate mountains, supporting nothing save heather and a few pines. Near (10 M.) *Vallongo* are old antimony and silver mines. — Beyond (15½ M.) *Recarei* the train ascends to the N.E., through the pleasant valley of the *Souza*, passing several small stations. A good deal of wine is produced here, the vines being usually trained on trees or on trellises *(ramada;* Ital. *pergola)*. — 25½ M. *Meinedo*.

We now ascend rapidly towards the E. to (28 M.) *Caide*. In the foreground appears the *Serra de Marão* (4665 ft.), beyond which lies Traz os Montes. — 32 M. *Villa Meã*, in a wide valley watered by the *Odres*. The train follows the Odres to (34 M.) *Livração* and crosses the green *Tamega* by an iron *Bridge, 184 ft. above the stream. It then descends to the S.E., viâ (37½ M.) *Marco* and (40½ M.) *Juncal*, into the valley of the *Douro*, here enclosed by lofty wooded hills. — 42½ M. *Palla*, high over the right bank of the Douro. The valley here is rich in vines, olives, oranges, figs, and other varieties of a southern vegetation. — 49 M. *Arêgos*, with sulphur-baths (140° Fahr.); 52½ M. *Ermida*, charmingly situated in a side-valley. Several other small stations. Beyond (61 M.) *Molêdo*, with alkaline springs, the valley expands.

64 M. **Regoa** or *Peso da Regua (Rail. Restaurant)*, a small town with 4000 inhab. prettily situated on the vine-clad slopes, a little below the mouth of the *Corgo*, is the centre of the *Paiz do Vinho*.

The Paiz do Vinho, the home of the noblest vintages of port-wine (p. 548), embraces the mica-schist regions on the Douro (*Baixo Corgo*, Lower Douro), where the lighter varieties are produced, and the hilly country on both sides of the Corgo as far N. as Villa Real (*Cima Corgo*, Upper Douro), which yields the stronger vintages. The vines are trained on short stakes and grow on steep terraces, often painfully built up ont of the stony soil by the mattock of the industrious 'Gallegos' (Galicians); they require careful attention throughout the whole year. — The vintage lasts from the end of Sept. till the second half of October. The wine is taken to Oporto partly by railway and partly by the river. The curious *Barcos Rabello* used for this purpose are flat-bottomed barges with an enormous rudder; and it requires no little skill to pilot them safely past the innumerable reefs, shallows, and rapids of the Douro. The better sorts of wine are kept at Oporto two years before being sent to England, Brazil, Germany, and other countries. Most of the wine-merchants are English or German. The average price of a pipe of wine (115 gallons) is about 30-35*l*.

We cross the Corgo by an iron bridge. — 66½ M. *Bagauste.* Beyond (69 M.) *Covellinhas* the mountain-slopes become barren, and vines and olives are seen but occasionally. — Above (74 M.) *Ferrão* are the rapids of *Cachuca* and *Olho de Cabra.* We cross the *Pinhão.* 79 M. *Pinhão;* 82 M. *Cottas.* Beyond (86 M.) *São Mamede de Tua* we cross the *Tua* by a five-arched iron bridge.

87 M. **Foz-Tua** is the junction of a branch-line viâ (34 M.) *Mirandella* to (84 M., in 6-7½ hrs.) *Bragança.* The town lies on the left bank of the Douro.

The valley now contracts to a rocky ravine. The train crosses the Douro by a bridge with seven arches, 1355 ft. long. — 92 M. *Ferradoza.* On a hill to the left is a small waterfall. Beyond (95 M.) *Vargellas* are three tunnels and several viaducts. — 98 M. *Vesuvio,* with vines, orange-trees, and olives. Beyond (102 M.) *Freixo* the railway penetrates the mountain by four tunnels. — 107 M. *Pocinho* lies in a wide valley among groves of blue gum-trees and olives. It is the junction of a line now under construction to *Miranda do Douro,* which intersects one of the most luxuriant districts in Portugal, containing mines of iron and copper ore, marble quarries, etc. Farther on we skirt the Douro, and beyond (112 M.) *Côa* we cross the *Côa.* Two small stations.

124 M. **Barca d'Alva** (485 ft.; *Buffet*), the Portuguese frontier station, lies at the point where the *Agueda,* here forming the boundary, flows into the Douro.

The train ascends to the plateau of León along the right bank of the Agueda, through a wild rocky *Gorge, intersected by numerous mountain-torrents. Tunnels (17 in all), embankments, and viaducts follow each other in rapid succession. Not a tree, not a human habitation interrupts the wilderness of rock.

135 M. **Fregeneda** *(Rail. Restaurant),* the Spanish frontier-station and the first place in the province of Salamanca, is loftily situated on the barren delta formed by the Douro, Agueda, and Yeltes. — We now traverse the treeless but corn-growing plateau of León, passing several unimportant stations. Beyond (159 M.) *Villavieja* the *Yeltes* is crossed. 169 M. *Boada.*

174 M. *Fuente San Esteban,* and thence to *Medina del Campo,* see R. 12.

71. From Oporto to Valença do Minho. Braga.

79 M. Railway *(Linhas do Minho e Duero)* in 5½-6½ hrs. (fares 2470, 1920, 1370 rs.). Trains start from the *Estação Central* (p. 545).

Oporto, see p. 545. The train stops at the *Estação do Caminho de Ferro Norte* (Pl. I, 1, 2) and runs to the N.E. 3 M. *Rio Tinto.* — 5½ M. *Ermezinde* (322 ft.) is the junction of the line to Fuente San Esteban (Salamanca; R. 70). We cross the *Leça* and turn to the N. — 10 M. *São Romão.* — 14½ M. *Trofa,* junction for Guimarães.

From Trofa to Guimaraes, 21 M., railway in 1¾ hr. — The chief intermediate station is (16 M.) *Vizella* (Hot. Cruzeiro do Sol; Universal e Vizellense), with warm sulphur springs (90-120° Fahr.), known to the Romans and used both for drinking and bathing.

21 M. **Guimarães** (795 ft.; *Hot. Toural*, *Grand-Hot. Toural*, both in the market-place; *Hot. Avenida*, Praça de Dom Affonso Henriques), a town with 8000 inhab., commanded by the well-preserved ruins of the *Castle* of Count Henry of Burgundy, in which Affonso, the first king of Portugal, was born in 1110 (p. 472). The road from the railway-station to the town passes an old palace, once the residence of the Condes de Arrochela, with a gigantic magnolia.

From the *Largo Toural*, or central market-place, we proceed to the right to the Town Hall Market. Here, on the right, is an arcade supported on Romanesque columns, on the left is the *Town Hall*, in the 'Manuelino' style (p. 504), with an arcade on the ground-floor, while straight in front rises the church of —

Nossa Senhora da Oliveira, a Romanesque building of 1387-1400, with a handsome tower and other additions in the Gothic style. The name of the church refers to the legend that Wamba, the Visigoth, declined the proffered title of king, until he beheld the olive-wood shaft of his spear miraculously begin to bud. The chapel in front of the façade contains a crucifix presented by Norman merchants. The interior of the church has been modernized. By the W. wall are two ancient fonts, of which that on the left, brought from the castle, was used at the baptism of Affonso I. In a dilapidated chapel in the left aisle is the tomb of Cogominho, builder of the tower, and his wife, with admirable recumbent effigies of the deceased. The right choir-chapel contains a large silver reliquary, with a representation of the miracle of the manna in the desert. The cloisters, now built up, should not be overlooked.

Passing between the town-hall and the church-tower we reach the *Largo da Santa Clara*, with the baroque façade (1741) of the *Seminary*, beyond which is the Largo do Carmo. In the latter is the house of *Francisco Martins Sarmento*, the antiquarian, while the collections of the societies named after him are preserved in the secularized —

Convento São Domingo. These collections include a library, a cabinet of coins, and antiquities from Citania (p. 558) and other places in the neighbourhood. The most interesting exhibits are in the fine old cloisters of the 12-13th cent.: door-panels, key-stones, fragments of windows with remarkable corded and S-shaped ornamentation, hooked crosses, two headless figures of warriors, a curiously ornamented stone ('pedra formosa') and other rude stone sculptures, inscriptions, Roman milestones and votive altars, and a stone sarcophagus.

From Guimarães to Braga, 16 M. This route is served by diligences (fare 200 rs.), but it is preferable to hire a private conveyance: to (5½ M.) Taipas in 1 hr. (fare 1000 rs.), thence to (10½ M.) Braga in 3 hrs. (3000 rs.).

The small watering-place (sulphur-springs) of Caldas das **Taipas** (*Grande Hot. Braga*, pens. 1000-1200 rs.; *Grand Hôt. das Dous Amigos*, plain but not cheap) is the best starting-point for an excursion to (2½ M.) the ruins of the ancient Iberian town of **Citania** (horse, 500 rs., scarcely necessary, but gnide convenient). From the Hôtel Amigos the road leads to the E. viâ *Briteiros* to the conspicuons conical hill, which is reached in about ¾ hr. by a stony and sometimes steep path. Ascending the slope of the hill is an ancient paved street, flanked on either side by the foundations of ancient houses. These, some of which are round, others rectangular, are usually arranged in groups around a court, to which there is an entrance from the street. The entire S. side of the hill is occupied by similar structures rising in terraces. On the summit (820 ft.; view) are a chapel with a conical roof and two (restored) circular houses with thatched roofs. There are remains of massive walls on the N. and steeper side of the hill. A full account of the town is given in *Oswald Crawfurd's* 'Portugal Old and New'; comp. also *Cartaïlhac's* 'Les Ages préhistoriques en Espagne'.

Beyond Trofa the train continues to run towards the N. — 20 M. *Villa Nova de Famalição* is the junction of a branch-line to (18 M.) *Povoa de Varzim*, a fishing-port, and one of the most frequented sea-bathing resorts in Portugal. Povoa de Varzim is connected with Oporto by a branch-line also (p. 554).

24½ M. *Nine* is the junction for Braga.

From Nine to Braga, 9¼ M., railway in 35 min. (fares 290, 230, 160 rs.; from Oporto 1030, 800, 570 rs.). — 3½ M. *Arentim;* 5½ M. *Tadim.*

9½ M. **Braga.** — Two Steam Tramways (*Americanos*) ply from the station to the town, following different routes to the Campo de Sant' Anna, or principal square, and thence to the foot of the hill of Bom Jesus (2½ M. in 35 min., fare 140 rs.). The cars run about every 1½ hr. (7 times daily in all).

Hotels. Hotel Franqueira, Campo de Sant' Anna; Hot. Anselmo, same square, pens. 1000-1400 rs.; Grande Hotel, Campo de Sant' Anna 27.

Braga (682 ft.), an old-fashioned town with 24,300 inhab. and the see of an archbishop who is titular Primate of Portugal, lies on an elevated plain between the rivers *Cavado* and *Deste*. It has manufactures of felt hats, jewellery, and cutlery.

Braga was the Roman *Bracara*, the chief town of the *Callaeci Bracarenses*, and under the Suevi it was the capital of Gallaecia. Later it passed into the hands of the Goths (585) and the Moors, being taken from the latter by Ferdinand I. of Castile (p. 472) in 1040. After the period of Henry of Burgundy it was until 1139 the seat of the court.

The principal building in Braga is the Cathedral, originally erected at the beginning of the 12th cent. but rebuilt in the 'Manuelino' style in the beginning of the 16th century. The choir and the W. portal (with an iron railing of 1722) date from the latter period; and there is a Romanesque door on the S. side. The interior has been modernized. In the Capella de Nossa Senhora do Liberamento are the tombs of the Conde Henrique (d. 1112) and Doña Theresa, father and mother of the first King of Portugal; also the well-preserved mummy of Archbp. Lourenço Coutinho, who took an active

part in the battle of Aljubarrota (p. 526). Among the tombs in the Capella de Santo Espinho is that of Archbp. Diogo de Sousa (1505-32). Below the choir are the bronze monument of the Infante Dom Affonso (15th cent.) and the 16th cent. font. The oaken stalls in the coro alto are good specimens of 15th cent. carving; and on the sacramental altar is a cedar-wood carving of the 16th cent., representing the Triumph of Faith. Among the relics in the sacristy are the chalice of St. Geraldus (11th cent.), another magnificent chalice in the 'Emmanuel' style (1509), antependia, rich vestments, etc. — To the N.E. of the cathedral is the *Archiepiscopal Palace*, containing a good library and portraits of the Archbishops of Braga.

The church of *Santa Cruz* has a fine façade (1642). — On the S. side of the large Campo Santa Anna is the *Public Library*, with many rare books and MSS. — Several of the private houses in Braga are interesting specimens of the 'Manuelino' style (p. 504).

From the tramway-terminus at the foot of the hill of Bom Jesus a cog-wheel railway ('elevador') ascends to the top (60 rs.; through-fare from the station and back, 300 rs.). Many visitors will prefer to descend the pilgrim-steps on foot and then take the tramway to the town (80 rs.; cars every 1½ hr. only).

The famous pilgrimage-church of ***Bom Jesus do Monte** (1850 ft.), commanding a magnificent view, is visited at Whitsuntide by many thousands of pilgrims. The church contains nothing of interest. There are two hotels near the church; and those who make any stay at Braga may find at one of these pleasanter quarters than in the city itself; the *Grand Hotel do Elevador* (pens. 1600-2000 rs.) is well spoken of. — The ascent may be continued to (1¼ M.; road) the top of the *Monte Sameiro* (2535 ft.), where there is another shrine. The view is more extensive than that from the Bom Jesus.

An excursion may be made from Braga to the frequented springs of **Gerez** (1500 ft.; *Hotel do Parque; Gr. Hot. Universal; Hot. Central-Anselmo*, pens. 1000-1400 rs.), which lie about 28 M. to the N.E. (road; carr. in 5 hrs., 4500-6000 rs.), delightfully situated on the slopes of the *Serra do Gerez*. — From *Arcos de Valle de Vez*, 20 M. to the N. of Braga (road) the *Outeiro Major* (7875 ft.), the highest mountain in Portugal, may be ascended in 5 hrs.

The railway to Valença do Minho continues to run towards the N., through a richly cultivated region in which orchards and vine-yards alternate with corn-fields and groves of cork-trees. — 28½ M. *São Bento.* — Crossing the *Cavado* we next reach the old town of (31½ M.) *Barcellos*, on the right bank of the river. — 37½ M. *Tamel;* 43 M. *Barrosellas;* 48 M. *Darque.*

The line crosses the broad embouchure of the *Limia* or *Lima*, by means of an iron bridge. In the foreground lies the *Castello de Santiago.* 51 M. *Vianna do Castello* (Hot. Central; Brit. vice-consul), a town of 9600 inhab. with considerable trade in fish and a tasteful Renaissance town-hall. We skirt the coast viâ (55 M.) *Montedor*, (58 M.) *Affife*, and (61 M.) *Ancora.*

65 M. *Caminha* (Brit. vice-consul), prettily situated near the mouth of the *Minho*, has a pretty church in the 'Manuelino' style, dating from the former half of the 16th century. — The railway ascends the Minho, the opposite (right) bank of which is Spanish. — 67 M. *Seixas;* 68½ M. *Lanhellas;* 72 M. *Villa Novada Cerveira;* 78 M. *São Pedro da Torre.*

79 M. *Valença do Minho* (Rail. Restaurant; Hot. Rio Minho, pens. 8 p.), a town and fortress on the Minho, is connected by a bridge with the Spanish town of *Tuy* (p. 184).

List of Artists.

The following list comprizes the more important artists mentioned in the Handbook. Abbreviations: A. = architect, P. = painter, S. = sculptor. The artists who are not denoted by an additional word (Flem. = Flemish, Ger. = German, It. = Italian, Port. = Portuguese, etc.) are Spaniards. The figures separated from the dates by a dash refer to the pages of the Handbook.

Alăva, Juan de, A., ca. 1513.
Alemán, Jorge Fernández, see Fernández.
—, *Micer Cristóbal*, P., ca. 1504.
—, *Rodrigo*, S., 16th cent. — lx.
Alesio, Mateo Perez de (da Lecce), It. P., d. 1600.
Alessandro, Dom. di, see Fancelli.
Alfaro, Franc., S., end of 15th cent.
Alfonso, Rodrigo, A , end of 14th cent.
Algardi, Alessandro, It. S. and A., 1592-1654. — lxv.
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Amberes, Franc. de, P. and S., early 16th cent. — lxxv.
Ancheta, Miguel de, S., end of 16th cent. — lxvii.
Anes, Pero (Pedro Annes), Port. A., d. after 1518.
Angelico da Fiesole, Fra Giov., It. P., 1387-1455.
Antolínez, Franc., P., 1644-1700. — lxxxv.
—, *José*, P., 1639-76. — xc.
Aparicio, José, P., 1773-1838. — xcii.
Aprile, Ant. Maria de (de Charona), It. S., 16th cent. — lxi.
Aquilés, Julio de, It. P., 16th cent. — lxxvi.
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Arellano, Juan de, P., 1614-76. — xci.
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—, *Enrique de*, Ger. goldsmith, father of the preceding, ca. 1470-1550. — lxiv.
—, *Juan de*, goldsmith, b. 1523. — lxiv.

Badajoz, Juan de, S. and A., early 16th cent. — liii.
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Bayeu, Franc., P., 1734-95. — xci.
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Belmonte, Mariano, P., d. 1864.
Benlliure, José, P., born 1855. — xciii.
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—, *Pedro*, father of the preceding, P., d. ca. 1500. — lxxv.
Bles, Hendrik de, or *met de (Civetta)*, Flem. P., ca. 1480-after 1521.
Bocanegra (Fray Atanasio), P., d. 1688. — lxxxii.
Bol, Ferd., Dutch P., 1616-80.
Bombelli, Sebastiano, It. P., 1635-1724.
Borgoña, Juan de, P. and S., d. ca. 1533. — lxxv.
—, *Phil. de*, brother of the preceding, see Vigarní.
Bosch, Hieron. van Aken, Flem. P., 1462-1516.
Bourguignon, see Courtois.
Boutaca, Port. A., d. before 1528. — 503.
Bouts, Dierick, Flem. P., 1400?-1475. — lxxii.
Brouwer, Adriaen, Flem. P., ca. 1605-38.
Brueghel, Jan, the Elder, Flem. P., 1568-1625.
—, *Pieter*, the Elder, Flem. P., ca. 1520-69.
Bruges, Carlos de, Flem. P., ca. 1558.
Bueras, Simon de, S., 16th cent.

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Cano, Alonso, P. and S., 1601-67. — lxviii. lxxxii.
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—, *Vinc.*, brother of the preceding, It. P., 1578(?)-1638. — lxxvi.
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Castilho, Diogo de, Port. A., early 16th cent.
—, *João de*, brother of the preceding, Port. A., ca. 1490-1581. — 503.
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—, *Juan del*, P., 1584-1640.
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—, *Juan Sánchez de*, P., 1454-1516. — lxxiv.
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Chatranez, Nic., S., 16th cent.
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Cincinnati, Romulo, It. P., d. ca. 1600. — lxxvi.
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Coelho da Silveira, Bento, Port. P., d. 1708.
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—, *Claudio*, P., 163?-93. — xci.
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—, *Simon of*, son of the preceding, d. before 1512. — xlvii. 32. 37.
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Coxcie, Michiel van, Flem. P., 1499-1592.
Cranach, Lucas, the Elder, Ger. P., 1472-1553.
—, —, *the Younger*, son of the preceding, Ger. P., 1515-86.
Cristus, Petrus, Flem. P., 1444-72.
Cruz, Diego de la, S., end of 15th cent.
—, *Pantoja de la*, P., 1551-1610. — lxxvii.

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—, *Ant.*, Flem. S., early 16th cent.
—, *Enrique de*, Flem. S., d. 1534. — lii. lix.
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—, *Arias*, P., d. 1684. — xci.
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—, *Pompeo*, It. S., son of the preceding, d. 1610. — lxiv.
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—, *José de*, P., 1781-1859. — xcii.
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—, *Juan de*, S., 1707-84.
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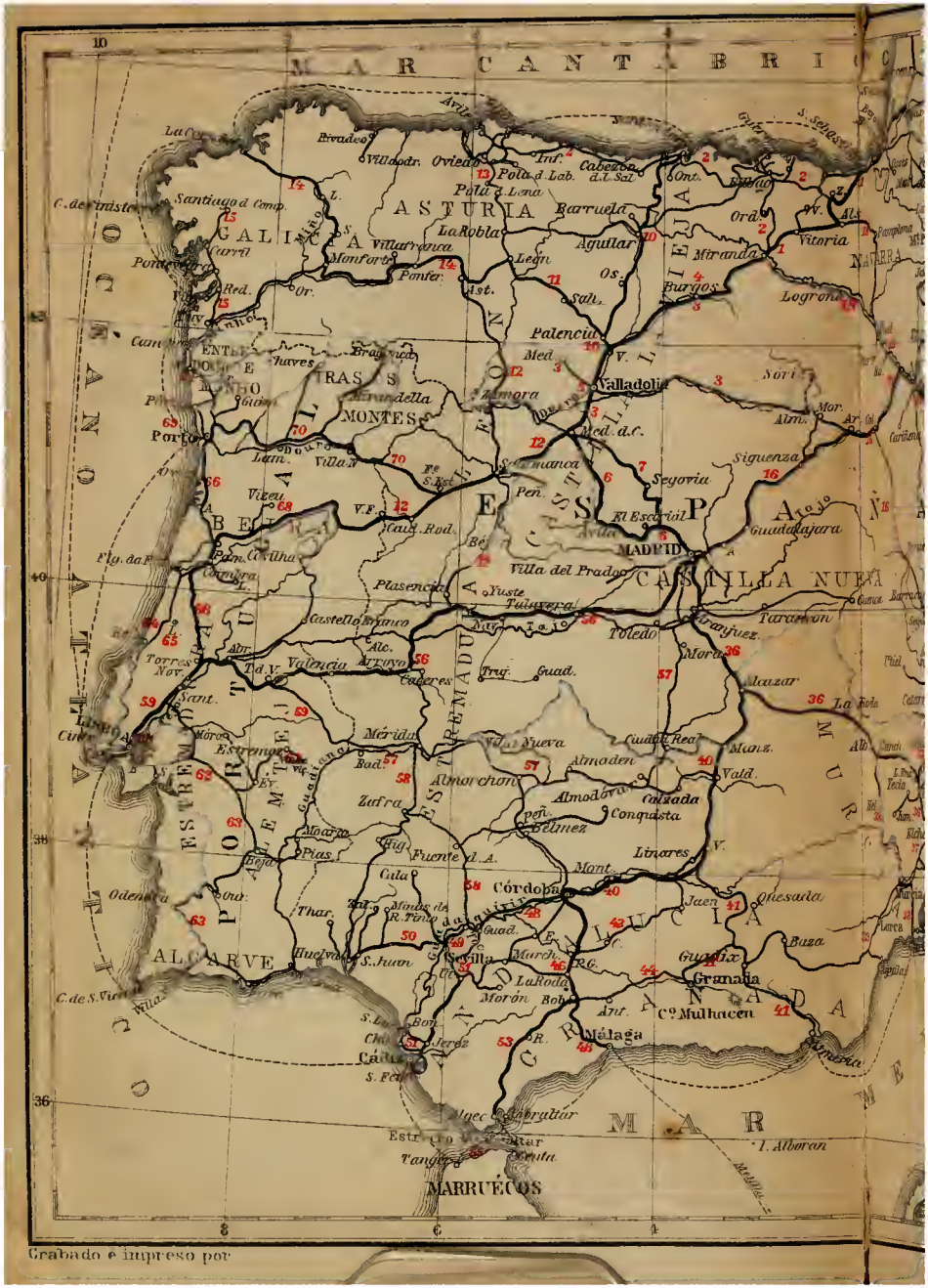

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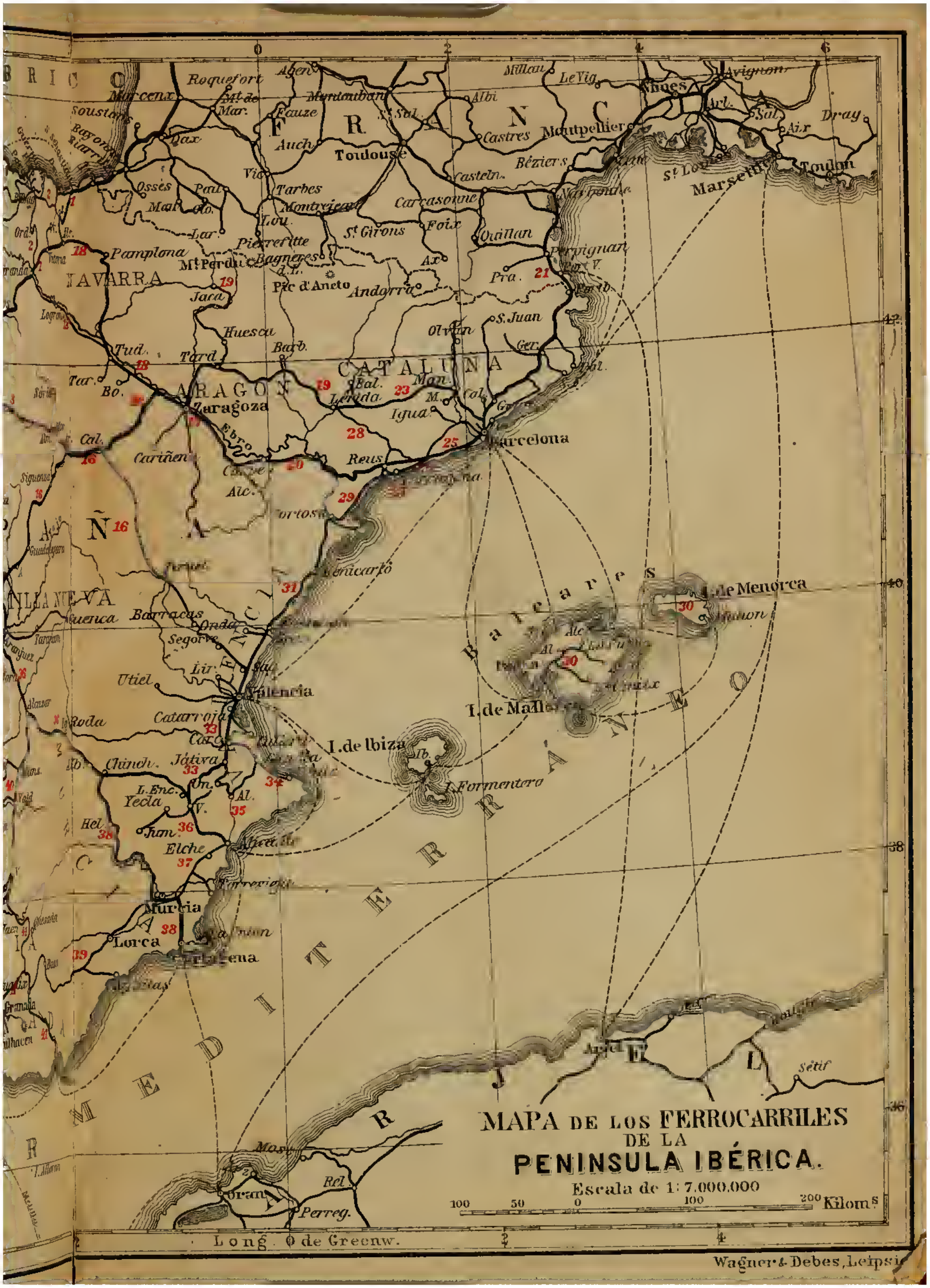
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